

THE

# SACRED STAR.

OR

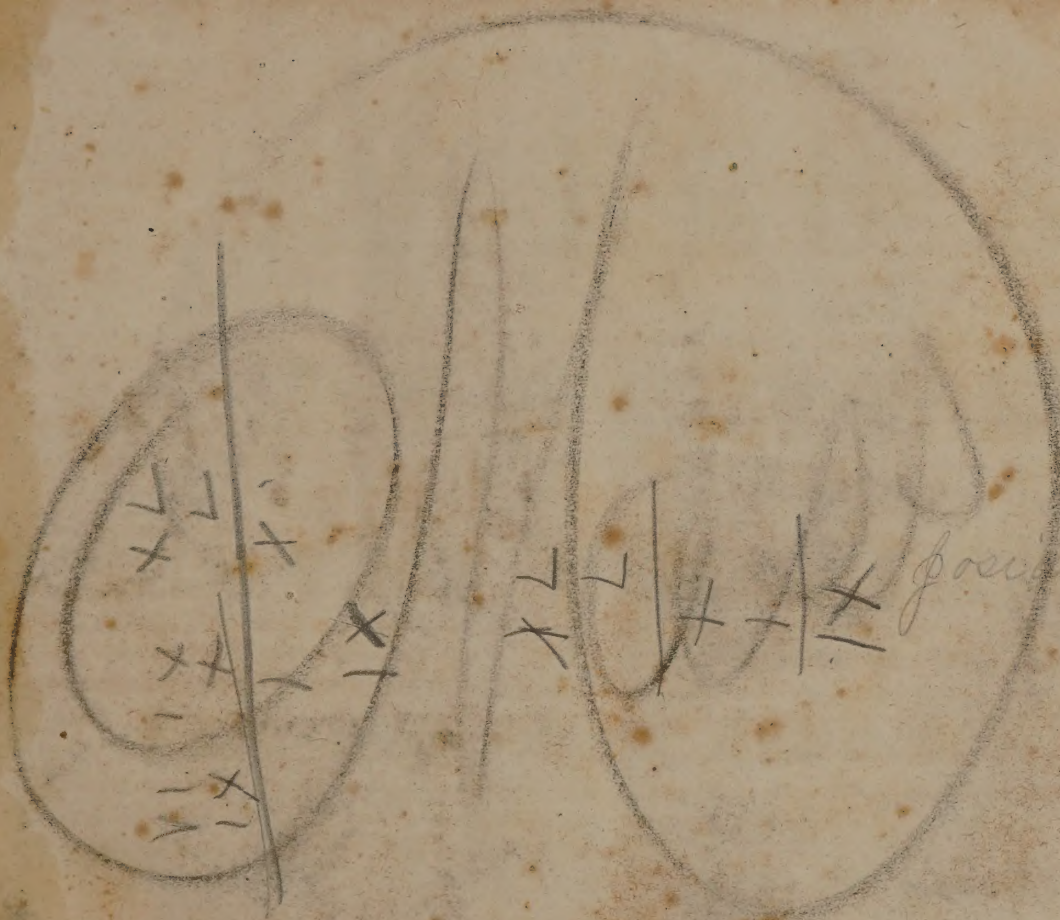
UNION COLLECTION OF CHURCH MUSIC.

BY

LEONARD MARSHALL.



Wm. M. Abbott  
Horne  
Spence



Joseph Walcott.







THE  
SACRED STAR,

OR

UNION COLLECTION OF CHURCH MUSIC;

CONSISTING OF

PSALM TUNES, ANTHEMS, SENTENCES AND CHANTS,

FOR THE USE OF

Choirs, Singing Schools, Conventions, Musical Associations, &c.

ARRANGED AND COMPOSED BY

LEONARD MARSHALL.

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## PREFACE.

The author of the "SACRED STAR," invites attention to a few brief suggestions. For more than a quarter of a century, he has devoted a large portion of his time to the practical instruction of classes and Musical Associations, and to a careful study of the wants of American choirs. This experience has satisfied him that our congregations will not be content with church tunes whose only or chief merit consists in their simplicity; that the most untutored ear, (speaking in a musical sense,) demands a certain dignity of style and character in the performance and construction of tunes which are designed to be used as a part of the service of Christians in their worship of the Great Jehovah.

With a full appreciation of the fact that during the past twenty-five years, rapid advances have been made in the progress of sacred music, as well as in the requirement of our choirs, and of all our singers who love understandingly to make melody with their lips unto the Lord, not less than to praise him in their hearts,—and with a full appreciation also of the difficulties which any attempt at improvement in the character of our standard tune books of the present day, would necessarily involve, but with a determination to do what he might to make our church music more worthy of the sanctuary, without diminishing its attractiveness in the social circle, and wherever it is now sung, the author of the "SACRED STAR," has made a conscientious, and he trusts a not altogether fruitless effort to present to the singing community, a book which in all respects should be superior to any work of the kind that has yet appeared.

The particular points to which attention has been paid in this volume, are the following: that the melody of each piece should be, in the first place, natural, graceful, and in itself, attractive and beautiful; this secured, it was the composer's aim to give to each of the other parts, so far as possible, an interest and finish which seem nearly always to be sacrificed to render the melody prominent; and finally, to so construct the whole harmony, that each part should be sufficiently distinct, and at the same time should be so blended with all the others, that together they might produce an effect, pleasing and easy to be appreciated, but not less scientific and devotional. It is believed that this work contains all that is useful in a Church Music Book. The elementary department is on the system so universally approved; the proportion of tunes, in regard to the various metres, has been carefully attended to, (a few of some of the very rarest metres having been inserted;) and the Anthems, Select Pieces and Chants, are of a character which it is thought cannot fail to be interesting and popular, as well appropriate for the Singing Class and the Convention, and suitable for the sublime service of the house of God.

With these few remarks, the "SACRED STAR" is submitted to the public. It is the result of much earnest labor and anxiety, not altogether unrelieved by feelings of pleasure and satisfaction, as it has approached completion. That it may prove acceptable to those friends upon whose judgment the writer is happy to rely, and who so zealously urged him to undertake its preparation, and that it may not be found wanting when weighed in the balance of an impartial criticism, is the sincere wish of

L. MARSHALL.

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STEREOTYPED BY A. B. KIDDER, 6 SCHOOL ST., BOSTON.



**A.** An Italian preposition, signifying at, &c.  
**Accelerando** Accelerating.  
**Adagio.** Slow.  
**Adagio Assai** or **Molto.** Very slow and expressive.  
**Adagio Cantabile e Sostenuto.** Very slow, singing and sustained.  
**Ad libitum.** At pleasure.  
**Affettuoso.** Tender and affecting.  
**Affretando.** Hurrying the time.  
**Agitato.** With agitation.  
**Alla.** In the style of.  
**Alla Breve.** A species of common time 4-2.  
**Alla Capella.** In church style.  
**Allegretto.** Less quick than Allegro.  
**Allegro.** Quick.  
**Allegro Moderato.** Moderately quick.  
**Allegro non troppo.** Quick, but not too quick.  
**Allegro Vivace.** Very quick.  
**Allegro Comodo.** Conveniently quick.  
**Allegro assai.** Very quick.  
**Allegro con Fuoco.** Quick and animated.  
**Allegro di Molto.** Exceeding quick.  
**Allegro Furioso.** Rapid and vehement.  
**Amoroso.** Affectionately, tenderly.  
**Andante.** Gentle, distinct, and rather slow.  
**Andante non Troppo.** Slow, but not too slow.  
**Andante Cantabile.** In easy time and singing style.  
**Andante con moto.** In moderate time, and with emotion.  
**Andantino.** Somewhat quicker than Andante.  
**Animato, or Con Anima.** Animated.  
**Anthem.** A vocal composition, the words of which are taken from the Bible.  
**Antiphone.** Music sung in alternate parts.  
**A piacere.** At pleasure.  
**A poco piu lento.** Somewhat slower.  
**A poco piu mosso.** Quicker and with more emotion.  
**Ardito.** With ardor and spirit.  
**Arietta.** A little air or melody.  
**Arioso.** In a singing, air-like manner.  
**Arpeggio.** Not together, but in quick succession.  
**Assai.** Very, more or much.  
**A tempo.** Return to the time previously observed.

**A tempo giusto.** In strict and exact time.  
**Azione Sacra.** A solemn or sacred musical drama.  
**Baritone.** Between the base and tenor.  
**Bell-tone.** A peculiarly musical, clear, sweet tone, possessed only by superior soprano voices.  
**Ben.** Well.  
**Ben Marcato.** In a pointed and well marked manner.  
**Bis.** To be played or sung twice.  
**Brillante.** Brilliant.  
**Brio.** Fervor, warmth, ardor.  
**Cadence.** Closing strain; also a fanciful, extemporaneous embellishment at the close of a song.  
**Calando.** Softer and slower.  
**Cantabile.** Graceful, singing style.  
**Capriccio.** An irregular and fanciful composition.  
**Choir.** A company of singers; also that part of a church where the singers are placed.  
**Choral.** A slow tune, mostly in notes of equal length.  
**Chorister.** A member of a choir of singers.  
**Coda.** An end or finish.  
**Con Espressione.** With expression.  
**Con Grazia.** With grace and elegance.  
**Con Spirito.** With animation, spirited.  
**Crescendo.** To increase the sound.  
**Da Capo.** Begin the strain again, or from the sign.  
**Decrescendo.** To diminish the sound.  
**Delicato.** Delicately.  
**Devozione.** Devotion.  
**Divoto.** Devotional.  
**Dolce.** Sweetly.  
**Doloroso.** Mournful.  
**Duetto.** For two instruments or voices.  
**Espressivo.** Expressively.  
**Fine.** The end.  
**FleBILE.** Tenderly, mournfully.  
**Forte** or **f.** Loud.  
**Fortissimo, or ff.** Very loud.  
**Forzando, fz or >.** With sudden force.  
**Fugue.** A composition which repeats, or sustains in its several parts throughout the subject with which it commences, and which is always led off by some one of its parts.  
**Giusto.** In just and steady time.  
**Grave.** Very slow and solemn.  
**Grazioso.** Smoothly and gracefully.  
**Impetuoso.** With impetuosity.  
**Luchrimoso.** Pathetic.  
**Lamentevole.** Slow and plaintive.  
**Larghetto.** Not so slow as Largo.  
**Largo.** Slow and solemn.  
**Legato.** Close, gliding, connected style.  
**Lento.** Slow.  
**Loco.** As written.  
**Maestoso.** With dignity, majesty.  
**Maestro di Capella.** Chapel master, or conductor of church music.  
**Mancando.** Growing faint and feeble.  
**Manual.** The key board.  
**Marcato.** Strong and marked style.  
**Mass.** A musical composition—the morning service of the Catholic church—which has the following divisions: Kyrie eleison, Gloria in excelsis, Credo, Sanctus, and Agnus Dei.  
**Messa di Voce.** Moderate swell, &c.  
**Mezzo.** Half.  
**Moderato.** In moderate time.  
**Morendo.** Gradually dying away.  
**Motet.** A piece of sacred music in several parts.  
**Non.** Not.  
**Obbligato.** Applied to a continuous and indispensable accompaniment.  
**Orchestra.** A company or band of instrumental performers.  
**Ordinario.** As usual.  
**Pastorale.** A graceful and easy movement in 6-8 time.  
**Perdendosi.** Gradual diminishing of time, and decrease of sound.  
**Piano, or p.** Soft.  
**Pianissimo, or pp.** Very soft.  
**Pietoso.** In a religious style.  
**Piu.** More.  
**Poco.** A little.  
**Poco a Poco.** By degrees, gradually.  
**Pomposo.** In a grand and imposing style.  
**Portamento.** The manner of sustaining and conducting the voice. Gliding from one note to another.  
**Presto.** Quick.

**Prestissimo.** Very quick.  
**Primo.** First.  
**Quartetto.** For four instruments or voices.  
**Quasi.** As if.  
**Rallentando.** Slower and softer by degrees.  
**Recitando.** An expression in vocal music, implying a speaking manner of performance.  
**Recitative.** Musical declamation.  
**Ritardando.** Slackening the time.  
**Rondo.** A piece ending with the first strain.  
**Round.** A species of Fugue or Catch, whose parts follow each other, and yet at the same time are performed together; it is called a round, from the revolving manner of its performance.  
**Scherzando.** In playful style.  
**Semplice.** With simplicity.  
**Sempre.** Always.  
**Senza.** Without.  
**Sforzando.** With strong force or emphasis.  
**Siciliano.** A movement of a light and graceful character.  
**Smorzando.** A gradual diminution of tone, or softer and softer.  
**Soave.** Soft, sweet.  
**Solmization.** The singing of the tones of the scale with the syllables, Do, Re, &c.  
**Solo.** For one instrument or voice.  
**Sostenuto.** To sustain the sound.  
**Sotto Voce.** With subdued voice.  
**Spiritoso.** With animation.  
**Staccato.** Short, detached and distinct.  
**Stentato.** In a lingering manner, with delay.  
**Strain.** That portion of a vocal or instrumental composition which is comprised in one of its movements. The limits of a strain are frequently marked by double bars.  
**Tacet.** Be silent.  
**Tasto Solo.** Without chords.  
**Tempo.** Time.  
**Tempo Giusto.** In exact time.  
**Tenuto.** Hold on.  
**Tremolo.** Trembling.  
**Trio.** For three instruments or voices.  
**Tutti.** All the instruments or voices.  
**Vigoroso.** It a bold and energetic style.  
**Vivace.** Quick and cheerful.  
**Volti Subito.** Turn over quickly.



# THE ELEMENTS OF VOCAL MUSIC.

## CHAPTER I.

### THE THREE DEPARTMENTS.

1. The elementary principles of Music have three principal divisions or departments, viz. **RHYTHM**, **MELODY**, and **DYNAMICS**.

2. These three divisions are founded on the following distinctions: 1st. They may be **LONG** or **SHORT**. 2d. They may be **HIGH** or **LOW**. 3d. They may be **SOFT** or **LOUD**.

Hence arise the three principal divisions of elementary science. As sounds may be *long* or *short*, there must be rhythm or measure, to regulate their length. Everything relating to what we call Time in music, belongs to **RHYTHM**. As sounds may be *high* or *low*, hence comes **MELODY**, to direct how high, and how low the sounds shall be, and what shall be the relations of the different sounds. As sounds also may be *soft* or *loud*, there is **DYNAMICS**, or expression, which regulates the power of the sound, and musical expression in general.

3. **RHYTHM** treats of the length of sounds. **MELODY** of the pitch (height or lowness) of sounds. **DYNAMICS** treats of the force or power of sounds.

### QUESTIONS.

How many principal divisions have the elementary principles of music? What are they? Of what distinctions are musical sounds capable? What is the name of that division which treats of the length of sounds? Of that which treats of the pitch of sounds? Of that which treats of the power of sounds?

## PART I. RHYTHM.

### CHAPTER II.

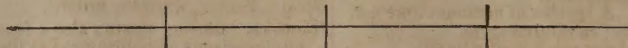
#### DIVISIONS OF TIME.

4. Some sounds are long, and some are short. In order to have regular singing, therefore, there must be some way provided to measure and direct the length of sounds.

5. The time which is occupied by the performance of a piece of music, is divided into measures

Suppose the following line to represent this length of time.

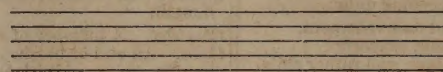
We divide it into measures, thus:



6. Measures are divided into parts of measures, thus:

Double Measure.		Triple Measure.			Quadruple Measure.				Sextuple Measure.					
1	2	1	2	3	1	2	3	4	1	2	3	4	5	6

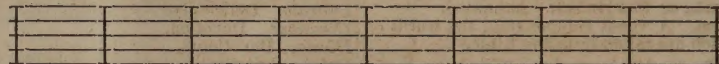
7. All music is written on five parallel lines, drawn close to each other, thus:



8. These five lines are called the Staff.

All music is written on the Staff. It cannot be written without it. We shall explain the Staff more fully when we come to speak of Melody.

9. Measures are marked out on the Staff by means of Bars, as follows:



These nine perpendicular marks are called Bars, and the eight portions into which the Staff is divided by the insertion of the Bars, are called Measures. Thus observe, there is a very great difference between a Bar and a Measure.

10. Parts of measures are not divided by bars, but they are the equal and natural parts of whole measures.

### QUESTIONS.

Is it necessary some way should be provided to measure and direct the length of sounds? How is time divided? Are measures divided? Into what? What is all music written on? What are these five lines called? How are measures marked on the staff? How is a bar made? What is the difference between a bar and a measure? Are parts of measures divided by bars? How are they distinguished?

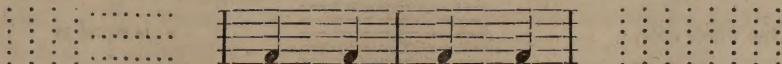


## CHAPTER III.

## VARIETIES OF MEASURE, BEATING TIME, AND ACCENT.

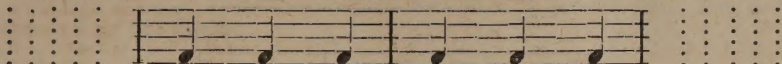
11. There are four different ways in which measures are divided into parts, and this gives rise to four different kinds of measures.

12. A measure divided into two equal parts, is called Double Measure.

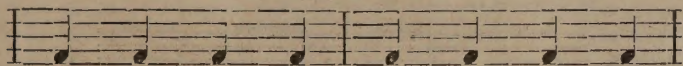


Each note represents a part of a measure.

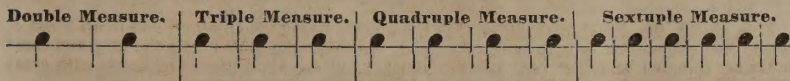
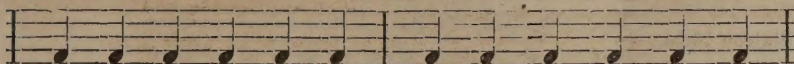
13. A measure divided into three equal parts, is called Triple Measure, thus:



14. A measure divided into four equal parts, is called Quadruple Measure, thus:



15. A measure divided into six equal parts, is called Sextuple Measure, thus:



16. In order to render assistance to the pupil, he is required to mark the parts of the measure by a motion of the hand, called beating time.

The motion of the hand is designed to assist the mental computation of the time, and it unquestionably is a great assistance to the beginner. The practice is of the utmost importance, and the school should be very familiar with the exercise.

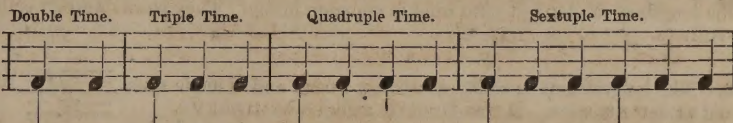
17. DOUBLE TIME has two motions, or beats, viz: downward, upward. TRIPLE TIME has three beats: downward, hither, upward. QUADRUPLE TIME has four beats: downward, hither, thither, upward. SEXTUPLE TIME has six beats: downward, downward, hither, thither, upward, upward.

This must be fully explained by the teacher. The motion will be learned from this example much better than from any description on paper.

18. It is natural to sing certain parts of the measure with more power than the rest. This is called ACCENT.

19. In double measure, the first part, or downward beat, is accented. In triple measure, the first part is accented, and the other two are not. In quadruple measure, the first and third parts are accented, the first part the most forcibly; the second and fourth parts are unaccented, the fourth part being sung lighter than the second. In sextuple measure, the first and fourth parts are accented, the other parts are not.

## ACCENT.\*



The marks beneath show the relative accent of the notes.

\* The pupils should now be required to sing all the above examples to the syllable *La*, beating time, and giving the attention to accent.

## QUESTIONS.

In how many ways are measures divided? How many kinds of measures are there? What is a measure of two equal parts called? Of three equal parts? Of four? Of six? What is beating time designed for? Is the practice important to beginners? How many motions has double time? How are they made?—(The teacher must ask the same questions in regard to each variety of time.) What is accent? How is double measure accented? Triple? &c.

## CHAPTER IV.


## NOTES, AND THEIR PROPORTIONS

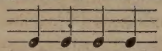
In first impressing the principles of time upon the school, it will accelerate the object of the teacher, by practicing the pupils in counting together aloud, in a manner answering to all the varieties of measure. Thus: one, two, one, two, one, two, for double measure. One, two, three, one, two, three, for triple measure; and so through all the varieties. To count, is much easier for beginners, than to sing with the voice; and can be done without that mental embarrassment that a first effort to sing produces. The first principles of time are impressed just as well in this manner, as by singing. Let the counting be accompanied always with beating time.\*

\* The teacher should require the pupils to actually make the motions of the hand, in every rhythmical exercise.




20. After having practised in this manner until the school can count and beat time readily, the teacher will proceed to give a full sound from his own voice, thus:


 using the syllable LA. Practice the scholars on this, until they sound it with confidence.


21. Notes are the representatives of sounds. Sound the above tone four times, giving equal time to each, thus,  You have now sung one measure of quadruple time.


22. The above notes are called QUARTER NOTES, because they are each a quarter the length of the longest note used in common music. They were formerly called CROTCHETS.


23. The longest note is called a WHOLE NOTE, and is made thus,  It is as long as four quarters. It was formerly called a SEMIBREVE.



Anciently there was a note twice as long as this, called a *Breve*, from which came semi-breve or half-breve.



24. The half note is formed like a whole note, with a stem added, thus,  Formerly called a MINIM.

25. The quarter note, as we have shown above, is formed thus,  like the half note, only the head is black.

26. The eighth is formed thus,  Formerly called a QUAVER.

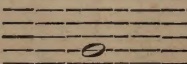
27. The sixteenth, thus,  Formerly called a SEMIQUAVER.

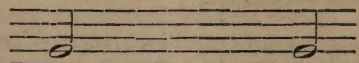
28. Thirty-seconds are sometimes used, and made thus,  There might, if necessary, be sixty-fourths, thus,  The two latter are seldom used in vocal music.

Observe, it makes no difference as to the character of the note, whether the stem of the note is turned up or down. If the head of the note is on or above the third line of the staff, the stem is turned downward;  if below the third line, it is turned upward, 

29. The teacher may introduce lessons for the scholars to sing, keeping them, as yet, all on the same degree or letter, in all cases beating the time, and telling them to remember the counting. These lessons should be so formed, as to show the relative value of all the notes up to sixteenths.

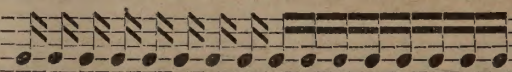
30. The following table shows at one view the proportion the different notes bear to each other.

One whole note,  is equal to

Two half notes,  or

Four quarters,  or

Eight eighths,  or

Sixteen 16ths, 

This shows the exact proportion that these notes bear to each other, and in all kinds of music this proportion is invariably observed. In some pieces of music the long and short notes are mingled together very promiscuously; but the performance proceeds with great regularity, because the proportion of the notes is rigidly observed.

### QUESTIONS.

What are notes? What is the longest note called? What is its form? What was it formerly called? What is the form of the half note? What was it formerly called? What is the form of the quarter? Of the eighth? Of the sixteenth? What were they each formerly called? Are there other notes besides these? Does it make any difference which way the stem of the note is turned? One whole note is equal to how many halves? To how many quarters? Here let the teacher ask questions in regard to the proportion of all the notes, extending the inquiries as far as he thinks needful.





## CHAPTER V.


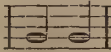

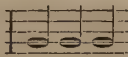

### DIFFERENT KINDS OF MEASURE, AND THE MARKS BY WHICH THEY ARE DESIGNATED.

31. Each note has a numeral as its sign; thus, the figure **1** is the sign of the whole note; **2** of the half note; **4** of the quarter; **8** of the eighth, &c.

32. The different kinds of time are marked by two figures at the beginning of the tune, thus,  $\frac{2}{4}$ . The upper figure shows the number of parts in a measure, the lower figure shows what kind of a note fills each part. Put this rule into practice.

33. Here are two measures:  How shall we mark them? In order to ascertain, let us inquire, how many parts are there in a measure? Four. The upper figure then is **4**. What kind of a note fills each part of the measure? A quarter note. The mark then is  $\frac{4}{4}$ , or four quarters.

34. Here are two measures:  How shall we mark them? Let us see. How many parts are there in a measure? Four.—The upper figure then is **4**. What kind of a note fills each part of the measure? A half note. The mark is then  $\frac{4}{2}$ , or four halves.

35. How will you mark this measure?  How this?  How this?  Ans.  $\frac{3}{4}$ . How this?  Ans.  $\frac{3}{2}$ . How this? 

How this?  How this? 

### QUESTIONS.

There are different kinds of measure—has each kind a distinct mark? Has each note a numeral as its sign? What figure is the sign of the whole note? What of the half note? What of the quarter? What of the eighth? At what part of the tune are these two figures placed? What does the upper figure show? What the lower? What is the mark of a measure having two quarter notes? What the mark of one having two halves? Of one having three quarters? Of one having three halves? Of one having three eighths? Of one having six eighths? Of one having six quarters?

## CHAPTER VI.

### THE FOUR KINDS OF MEASURE FURTHER ILLUSTRATED.

36. We have described the four kinds of measure to be as follows: Double Measure, Triple Measure, Quadruple Measure, and Sextuple Measure? There are different varieties of each of these kinds of measure.

37. Double Measure is when the upper figure of the sign is **2**. Now it may be  $\frac{2}{2}$  or  $\frac{2}{4}$ . Triple measure is when the upper figure is **3**, and may be  $\frac{3}{2}$ ,  $\frac{3}{4}$  or  $\frac{3}{8}$ . Quadruple Measure is when the upper figure is **4**, and may be  $\frac{4}{2}$  or  $\frac{4}{4}$ . Sextuple Measure is when the upper figure is **6**, and may be  $\frac{6}{4}$  or  $\frac{6}{8}$ .

*Double Measure, (two kinds.)*



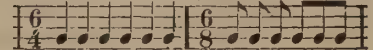
*Quadruple Measure, (two kinds.)*



*Triple Measure, (three kinds.)*



*Sextuple Measure, (two kinds.)*



38. Different kinds of notes may occur in each variety of measure. In measure marked  $\frac{3}{2}$  we are not restricted to the use of halves, nor in  $\frac{2}{4}$  to quarters, nor in  $\frac{3}{8}$  to eighths. All that strict rule requires is, that the due amount of notes pointed out by the sign, either of the same notes or others of a different relation, shall be contained in each measure.

### DIFFERENT KINDS OF NOTES APPLIED TO DIFFERENT KINDS OF TIME, AND DIFFERENT KINDS OF NOTES IN THE SAME MEASURE.

The pupils should be required to beat time and sing the following, and other similar lessons to the syllable **LA**, taking a convenient pitch, (say **E**, first line **G** clef.)

*Double Measure, first variety.*



*Double Measure, second variety.*



*Double Measure, different kinds of notes in the same measure.*



*Double Measure, different kinds of notes in the same measure.*



*Triple Measure, first variety.*



*Triple Measure, second variety.*



*Triple Measure, third variety.*



*Triple Measure, different kinds of notes in the same measure.*



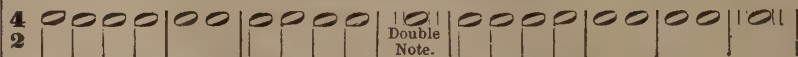
*Triple Measure, different kinds of notes in the same measure.*



*Triple Measure, different kinds of notes in the same measure.*



*Quadruple Measure, first variety.*



*Quadruple Measure, second variety.*



*Quadruple Measure, different kinds of notes in the same measure.*



*Quadruple Measure, different kinds of notes in the same measure.*

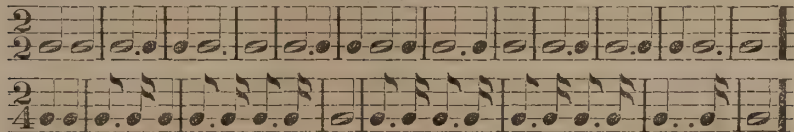


*Sextuple Measure, first variety.*





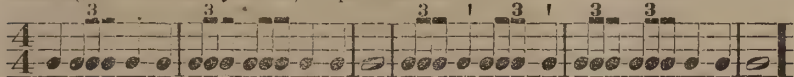
39. Notes are increased in length one half by adding a dot; e. g., a half note is equal to *two* quarter notes, but a dotted half note is equal to *three* quarter notes.



Notes are increased in length three quarters, by adding two dots.



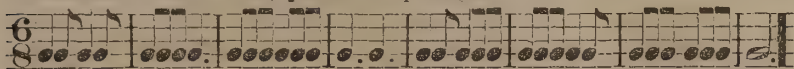
Notes marked staccato ( *staccato* ) must be short and disconnected. Two notes on the same degree connected by the tie, are performed as one.



Three notes to be performed in the same time of two, are called triplets. When a Hold is between two notes, there must be a space of silence.

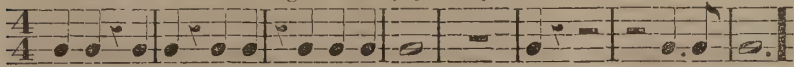


Notes marked with a Hold, ( *Hold* ) are to be prolonged.



## EXERCISES WITH RESTS, AS EXPLAINED ON THE 10TH PAGE.

40. Rests are increased in length one half, by adding a dot.



Repeat marks ( *Repeat* ) show that a passage is to be repeated.

A piece of music may commence on either part of the measure.



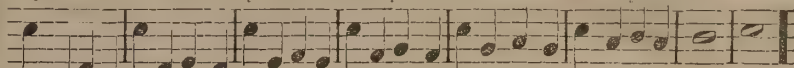
QUESTIONS. How many kinds of Triple measure are there? How are they marked?



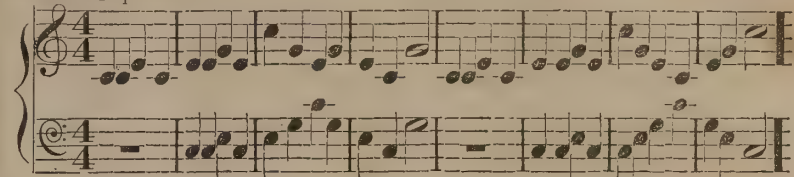
QUESTIONS. How many kinds of Double Measure? How are they marked? What effect has a tie?



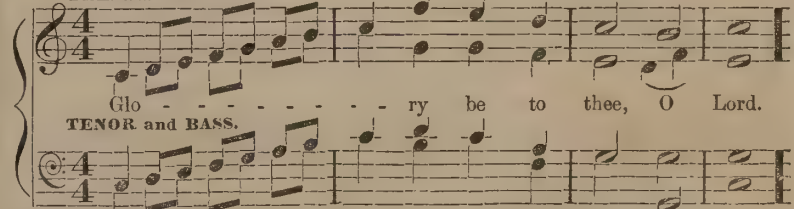
QUESTIONS. How many kinds of Sextuple Measure? How are they marked?



QUESTIONS. What effect has a Dot after a note? What effect has a Hold over a note? What is a Triplet?



## TREBLE and ALTO.

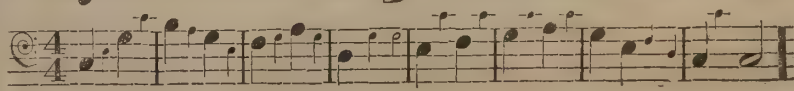
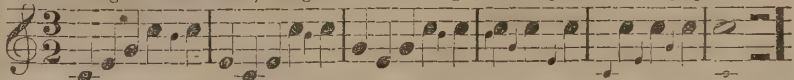


Glo - - - ry be to thee, O Lord.

## TENOR and BASS.



Ladies sing the small notes, and gentlemen the large; then repeat and change parts.










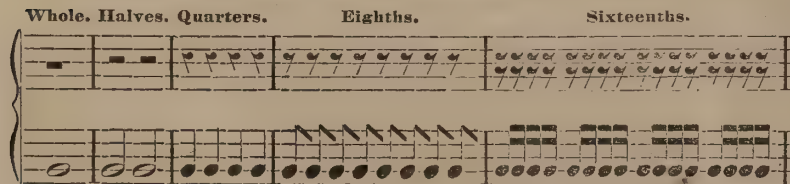
## CHAPTER VII.

## OF RESTS.

41. Rests are marks of silence. Sometimes there are places in a tune in which the music stops. This is denoted by rests. Whenever the note is absent, the rest stands in its place; and the performer is silent during precisely the same time that he would be singing if the note were there.

42. As notes are the representatives of sound, so rests are the representatives of silence. There are rests corresponding to each note. The rest corresponding to the whole note, is an oblong mark under the third line, thus  The rest answering to the half note, is the same mark placed above the third line,  The quarter rest is made thus,  The eighth rest thus,  The sixteenth rest thus, 

## EXAMPLE OF NOTES AND THEIR CORRESPONDING RESTS.



43. The time should always be beat just as much for the rests as for the notes, Great care must be taken to give the rest its true and proper time.

The teacher may introduce to great advantage lessons to practice his scholars on the rests, in all the different notes and rests, mingling notes and rests in every form.

## QUESTIONS.

What are rests? What stands in the place of a note when it is absent? How long is the performer silent when a rest occurs? Are there rests corresponding to each note? How is the whole note rest made? How the half note rest? How the quarter? How the eighth? How the sixteenth? Should the time be beat for the rests as well as for the notes?

## PART II. MELODY.

## CHAPTER VIII.

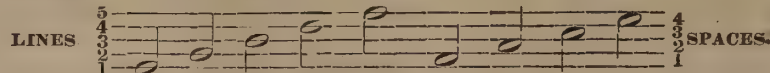
## EXPLANATION OF THE SCALE AND STAFF.

44. Melody regulates the height or lowness of the tone; and embraces those great, yet simple laws of musical science, by which tones of a different pitch are made to bear a relation to each other.

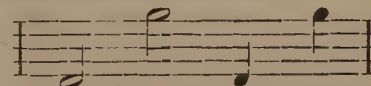
45. At the foundation of melody lies a succession of eight sounds, called the SCALE. It makes no difference at what pitch the first note is given; that note with the seven notes above it, in regular progression, are the scale.

46. The degrees of the scale are numbered 1, 2, 3, 4, 5, 6, 7, 8. The rule of the tones in the scale is as follows: from 1 to 2 is a whole tone; from 2 to 3 is a whole tone; from 3 to 4 is a half tone; from 4 to 5, from 5 to 6, and from 6 to 7 are whole tones; but from 7 to 8 is a half tone.

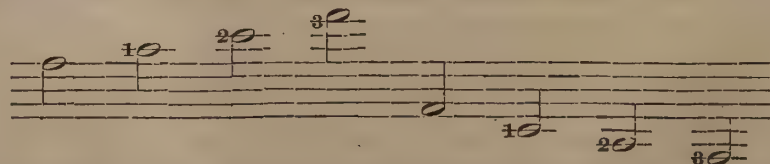
47. It has been already stated, that all music is written on the staff, or the five lines, and could not be written without it. The notes are written on the lines, and in the spaces between the lines. The lines and spaces are counted from the bottom to the top.



48. When the five lines and the four spaces are not sufficient, the space above the fifth line and below the first line is used, thus,



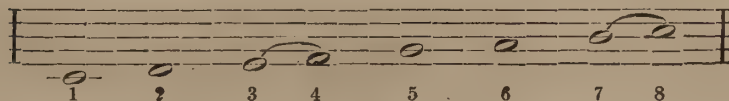
And when these are not sufficient, small lines, called *leger lines*, are used above and below the five lines, thus,



In this way the compass of the staff can be extended at pleasure. Leger lines are counted from the original staff, that is, we count upward 1, 2, 3, and downward 1, 2, 3, as seen above.

49. Different staves are sometimes tied together by a Brace at the beginning of a piece of music, to show how many parts move at the same time.

50. We will now write the scale on the staff. (See section 46.)



51. The distance from one tone to another is called an Interval.

52. There are intervals of tones and semitones. A half-tone is called a semitone. A whole tone contains two semitones.

53. The scale is composed of twelve semitones. Now how are these apportioned to the different degrees of the scale? From 1 to 2, two semitones or a whole tone; from 2 to 3, two semitones or a whole tone; from 3 to 4, one semitone only; from 4 to 5, from 5 to 6, and from 6 to 7, are each two semitones; but from 7 to 8 is only half a tone. Thus we have 2 2 1 2 2 2 1, making the twelve semitones of the scale.

#### QUESTIONS.

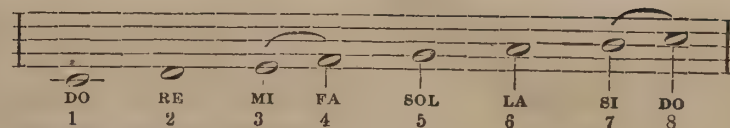
What does melody regulate? What great musical laws does it embrace? What lies at the foundation of melody? Does it make any difference at what pitch the first note of the scale is placed? What then makes the scale? How are the degrees of the scale numbered? What is the rule of the tones? What is the staff? Has it spaces and lines? Are notes placed on spaces as well as lines? How are the lines and spaces counted? May the spaces below the first and above the fifth lines be used? When these are not sufficient, what are added? How are they counted? What is the use of the brace? What is the distance from one note to another called? Are there intervals both of tones and half tones?

### CHAPTER IX.

#### SINGING THE SCALE.

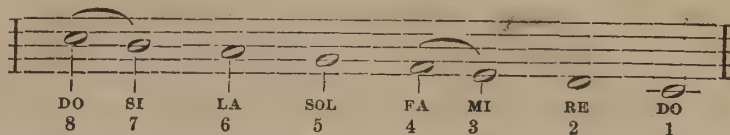
54. It is of the utmost importance now, that the scholars should learn to sing the scale faithfully. Let the teacher give this sound, and call on the scholars to imitate him. He must have patience, and practise them until they do imitate him. Having got his principal tone, or key note, he may go on to sing the scale, and be sure to establish in the minds of the scholars the regular succession of tones and semitones which make the scale.

55. The better to assist the learner in this, certain syllables are employed, viz.  
1 2 3 4 5 6 7 8  
Do, Re, Mi, Fa, Sol, La, Si, Do.

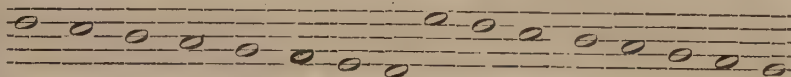


Sing the scale faithfully, ascending.

56. Then sing the scale descending.



57. The effect of these notes to the ear depends altogether upon the position of the semitones. This will be perceived by singing eight notes in any other order.



#### QUESTIONS.

Is it important to learn to sing the scale faithfully? What is of the greatest importance in learning to sing the scale? What syllables are employed in singing the scale?

### CHAPTER X.



#### OF THE CLEFS.

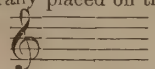
58. A Clef is a character employed to determine the manner of affixing the letters upon the staff.

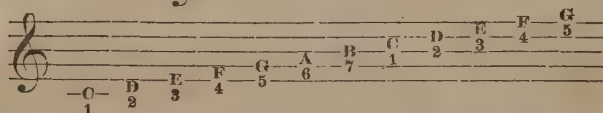
59. The first seven letters of the alphabet are affixed upon the staff, by the clef, as the names of the sounds: A, B, C, D, E, F, G. These are the only letters ever employed, but these may be repeated, one set above the other, A following G, as much as is necessary.

60. If we take the staff without the clef, thus, no degree of the staff is known by the name of any letter; but if we affix a clef, the letters then become all established upon the staff.



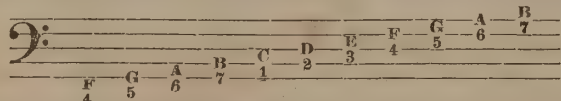
61. There are two clefs now in common use, the G or treble clef, made thus,  and the F or bass clef, made thus, . The G clef stands in the place of the letter G, and wherever that clef is placed, there G is determined to be.

62. The G clef is generally placed on the second line, the lines of the staff being reckoned from the bottom,  G therefore is fixed on the second line.



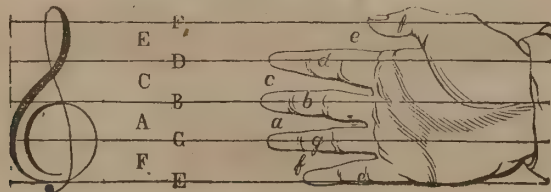
Such is the position of the letters when the G clef is used. Look next at the F clef.

63. The F clef is placed on the fourth line, and F therefore is fixed on that line.

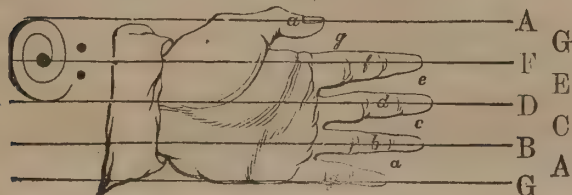


64. The letters of the staff, according to the F and G clefs, may also be represented by the hands, as seen in the following cut.

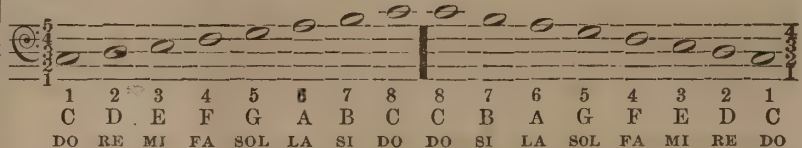
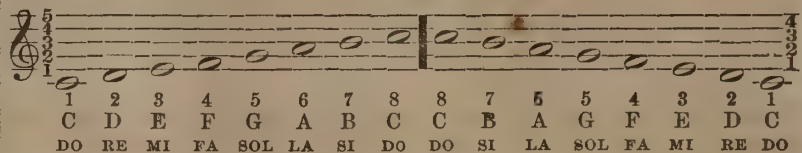
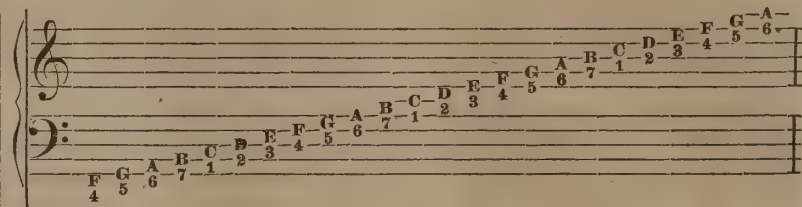
TREBLE OR G CLEF.—RIGHT HAND.



BASS OR F CLEF.—LEFT HAND.





65. Thus it will be seen, that the letters are arranged so that the bass goes up and joins on to the treble, the C on the leger line above in the bass being precisely the same tone as C the leger line below in the treble. The following shows how the two clefs unite on the staff.



### QUESTIONS.

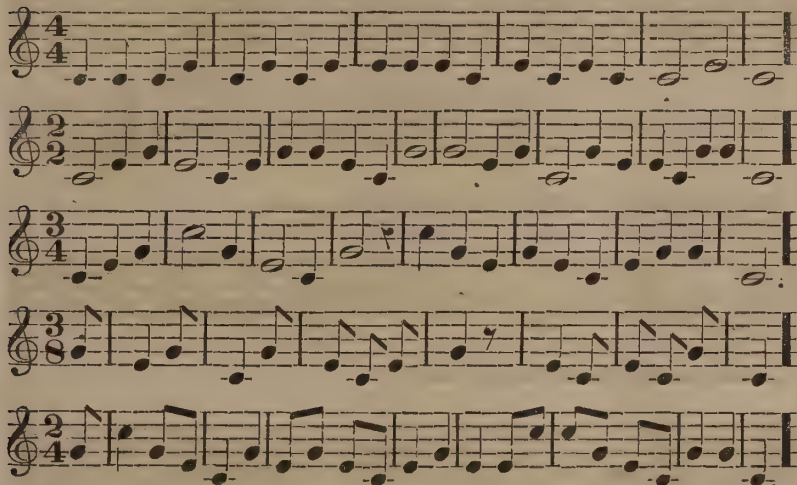
What is the clef employed for? Which seven letters of the alphabet are used as the names of musical sounds? If we take the staff without the clef, are the letters then affixed upon it? Is it not then by the power of the clef alone that the letters are established on the staff? How many clefs are there in common use? What are they called? Where is the G clef usually placed? Where is the F clef usually placed? Which is the treble clef? Is the

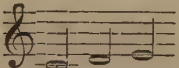
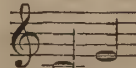
letter C, first leger line below, with the treble clef,  the same sound with C, first leger line above with the bass clef? 

## CHAPTER XI.

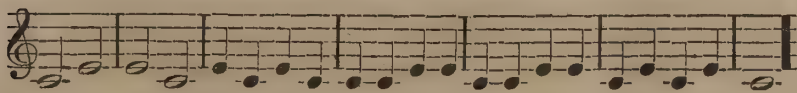
## FURTHER LESSONS ON THE SCALE.


66. We have as yet only sung the scale regularly, ascending or descending. But it may be sung with skips, leaving out the intermediate notes.

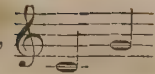


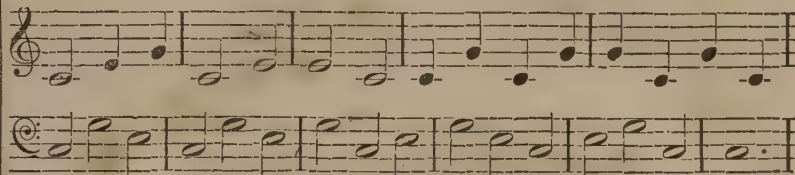
67. Sing 1, 2, 3,  Sing 1 and 3, omitting 2, 

This is called the interval of a major third. Practise the following lesson.

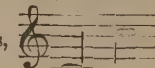


68. Sing 1, 2, 3, 4, 5, 

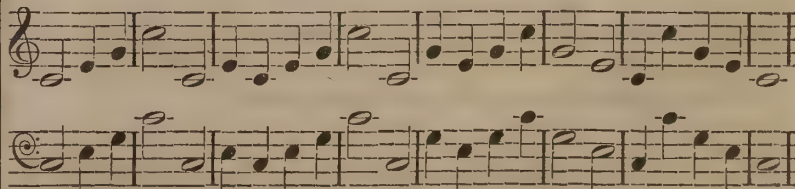
Sing 1 and 5, omitting the intermediate degrees,  This is called the interval of a fifth. Practise the following lesson.



69. Sing 1, 2, 3, 4, 5, 6, 7, 8, 

Sing 1 and 8, omitting the intermediate degrees, 

This is called the interval of the eighth or octave. Practise the following lesson.



70. Sing the following, or any other combinations the teacher may direct :

1, 3, 5, 8	3, 1, 5, 8	5, 1, 3, 8	8, 5, 3, 1
1, 3, 8, 5	3, 5, 1, 8	5, 8, 3, 1	8, 3, 5, 1
1, 8, 3, 5	3, 8, 5, 1	5, 3, 8, 1	8, 1, 3, 5
1, 5, 3, 8	3, 5, 8, 1	5, 3, 1, 8	8, 1, 5, 3

71. Sing 1, 3, 5,  Sing 1, 3, 5,   
8, 7, 8,  7, 8, 





For exercises on the seventh, sing the following.

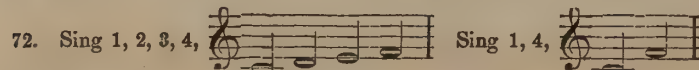
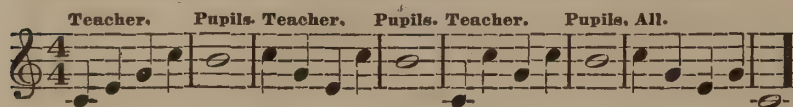
1, 8, 7, 8  
1, 8, 7, 5  
7, 8, 5, 8  
7, 5, 7, 8

5, 7, 8, 5  
3, 7, 8, 5  
1, 7, 8, 5  
3, 7, 8, 1

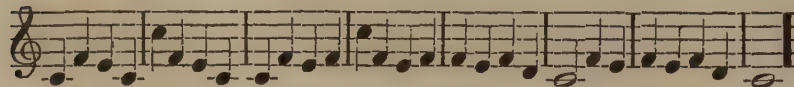
#### FURTHER EXERCISES ON THE SEVENTH.

The teacher sings 1, 3, 5, 8,—the pupils sing 7.  
" " " 5, 8, " " " 7.  
" " " 1, 8, " " " 7.  
" " " 3, 8, " " " 7, 8.

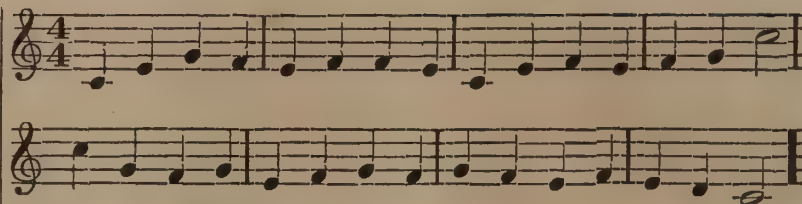
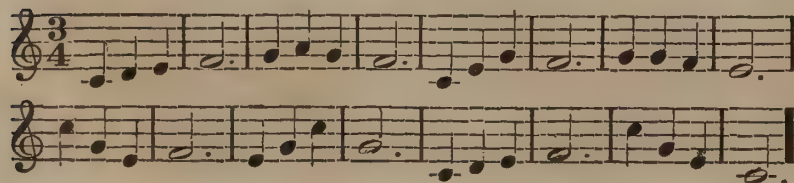
The teacher and pupils may now sing the following exercise on the seventh.



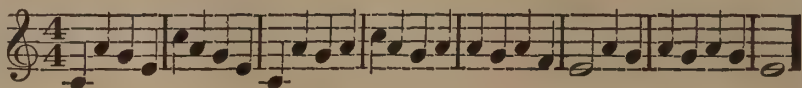
This is the interval of a fourth. Sing the following lesson.



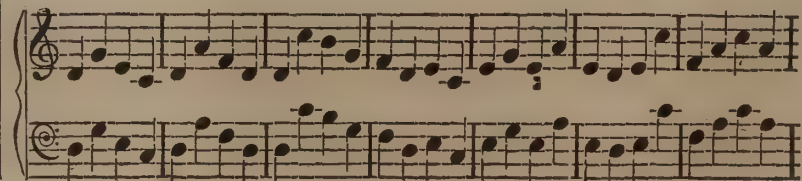
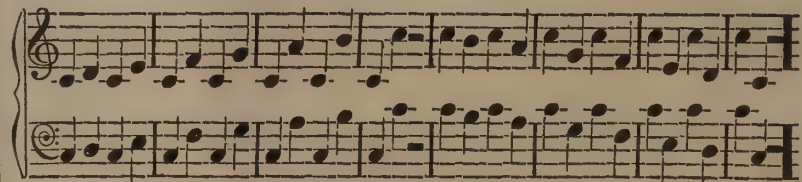
#### FURTHER EXERCISES ON THE FOURTH.

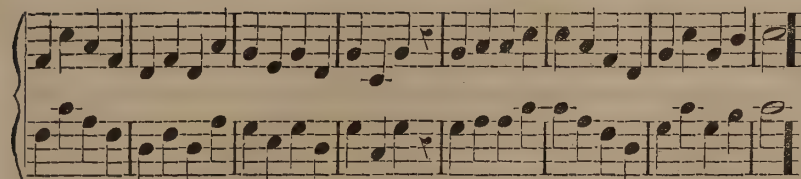


This is the interval of a sixth. Sing the following lesson.

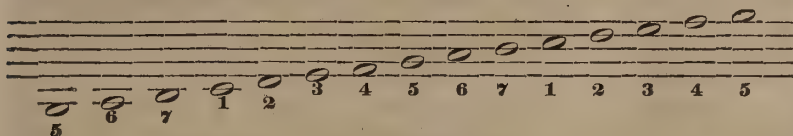


A lesson on the intervals indiscriminately.

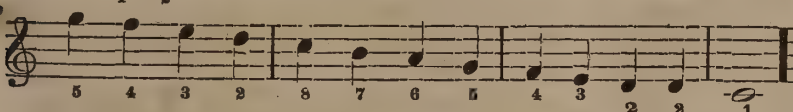




74. We have as yet shown you the scale within the limits of an octave, or eight notes only. But these may be extended, or rather, other similar scales may be added above the original scale or below it. In this case 8 becomes 1 of a new scale above, and 1 becomes 8 of a new scale below.



EXERCISES ON THE EXTENSION OF THE SCALE.



## QUESTIONS.

May the scale be sung with skips? What is meant by skips? Strike out 2 between 1 and 2, and what interval remains? What is the interval from 1 to 5? From 1 to 8? From 1 to 7? From 1 to 4? From 1 to 6? From 1 to 2? May the scale be extended? What is meant by the extension of the scale?



## CHAPTER XII.

## HOW HUMAN VOICES ARE CLASSED

75. Human voices may naturally be divided into four classes, viz. 1st, Bass voices, or the lower voices of men; 2d, Tenor voices, or higher voices of men; 3d, Alto voices, (or Counter Tenor,) the lower voices of females, and the voices of boys; and 4th, Treble, or the higher voices of females. The air, or principal part of the tune, is always designed for treble voices. The following example will show the distinctions in the voices.



76. In classing his pupils, the teacher will be governed by the rules here laid down. The large majority of men have bass voices. If a man can sound this note and sound it clear, and prolong it some time, without straining to keep his voice up to it, his is unquestionably a good tenor voice. The alto, or second treble, is an important part. It must be assigned to those females who sing low notes full and clear, without huskiness.

77. The bass is written on the F clef,  but the other three parts are written with the G clef, 

It is a misfortune that we have to use the treble clef for all the parts except the bass. The old tenor clef, for what reason we know not, has gone out of use. When the treble clef is used in the part designed to be sung by male voices, the tones are an octave lower than if the same were designed to be sung by female voices. The leading melody, or air, should always be sung by female voices, as they predominate. When a part is arranged as a second treble, if sung by male voices, it should be sung as if written an octave higher. Sometimes it is written an octave above, and called counter; in which case, if it is sung by female voices, it should be sung as if written an octave lower. And let it be understood once for all, that when the G clef is used in the part designed for tenor voices, the notes are an octave below what they would be if designed for treble voices.



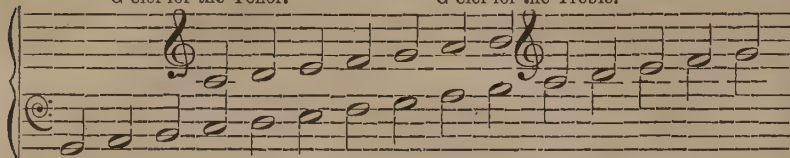
78. Let us take a succession of sounds, from G, first line F clef, to G third leger

above, same cl<sup>of</sup>,  
parts.



G clef for the Tenor.

G clef for the Treble.



\* The last note is on the third leger line of the bass.

Thus it will be seen, that, when the G clef is used for the tenor, the notes are an octave lower than if it is used for the treble. In the above example, the notes in the bass and upper parts are precisely the same sounds. In the judgment of the writer, the tenor should have a distinct clef of itself, in order to prevent this twofold use of the G clef.

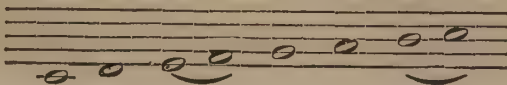
QUESTIONS.

Into how many classes are human voices divided? Describe the four classes. Which sing the air or principal part? What is the extent of the bass voice? Of the tenor? Of the alto? Of the treble? Is the alto or second treble an important part? What clef is used with the bass? What clef with the other parts? Are the notes in the treble and tenor, although apparently the same sounds, precisely so? What is the difference? Is it not then to be regretted, that there is no distinct tenor clef?

## CHAPTER XIII.

### DISTINCTIONS BETWEEN THE DIATONIC AND CHROMATIC SCALES.

79. The Scale, as we have described it in the foregoing lessons, is the Diatonic Scale, a word of Greek origin, denoting that the scale is composed principally of whole tones. Run the scale upward.



From C to D is a whole tone. From D to E is a whole tone; but from E to F is a half tone or semitone. From F to G, from G to A, and from A to B are whole tones; but from B to C is a half tone. Thus the scale is composed mostly of whole tones, and is therefore called Diatonic. But another kind of scale may be formed, as you will see.

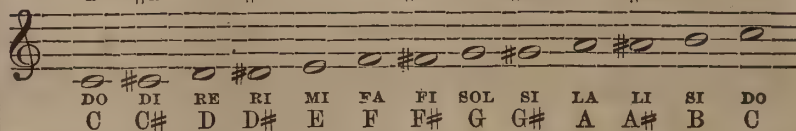
80. Any two notes which are a full tone distant from each other, may have an intermediate half tone. When all the half tones are inserted between the full tones, a scale is formed of semitones only, and called the Chromatic Scale.

The Chromatic Scale takes its name from the Greek word *chroma*, or *color*, because the interspersed semitones give an ornamental effect to the diatonic or simple melody. Malcolm gives the chromatic scale a more significant name, viz. *semitonic* scale. On the organ or piano, the diatonic scale may be played on the white keys alone, but the chromatic cannot be played without the intermixture of the black keys.

81. In the chromatic scale ascending, the semitones are produced by the use of the sharp. It is made thus,  $\sharp$ . It raises the note before which it is placed a half tone. In the scale descending, the semitones are produced by the use of flats. A flat depresses the note before which it is placed, a half tone. It is made thus,  $\flat$ .

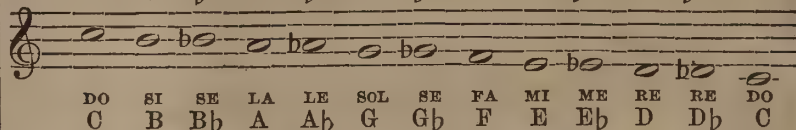
The chromatic scale ascending, is formed by the use of sharps.

1 #1 2 #2 3 4 #4 5 #5<sup>\*</sup> 6 #6 7 8



The chromatic scale descending is formed by the use of flats.

8 7 b7 6 b6 5 b5 4 3 b3 2 b2 1



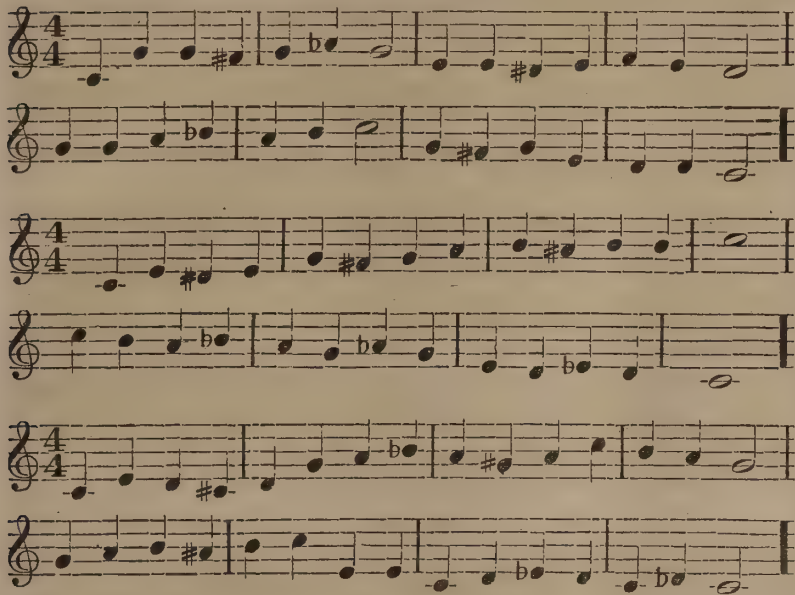
In singing the sharped sounds, the vowels of the syllables are changed to long *e*, thus, **Do** becomes **Di**, (pronounced *dee*); **Re** becomes **Ri**, (pronounced *ree*); **Fa** becomes **Fi**, (pronounced *fee*); **Sol** becomes **Si**, (pronounced *see*); **La** becomes **Li**, (pronounced *lee*).

In singing the flattened sounds, the vowels are changed to the long sound of *a*, (as in *fate*, *hate*, &c.) thus, Do becomes De, (pronounced *day*); Si becomes Se, (pronounced *say*); La becomes Le, (pronounced *lay*); Sol becomes Se, (pronounced *say*); Fa becomes Fe, (pronounced *lay*); Mi becomes Me, (pronounced *may*); Re becomes Re, (pronounced *ray*).

The guide to any sharpened sound is the first sound above.

The guide to any flatted sound is the first sound below.

## PRACTICAL EXERCISES ON THE CHROMATIC SCALE.



82. A note with a sharp before it, is said to be sharped; thus we speak of F sharp, C sharp, &c. So a note with a flat before it is said to be flatted; thus we speak of B flat, E flat, &c. If a note is sharped or flatted, it must always be called so. You must never say F when it is F sharp, nor B when it is B flat; and so of any other letter

83. The natural, made thus, ♮, takes away the effect of a flat or sharp, by restoring the note to its natural sound.

84. As the school may now begin to sing, the teacher will select easy tunes in the key of C, and then in the key of G or F, increasing gradually in the number of flats and sharps at the signature. The parts at first should be practised separately, then two together, then three, and at last the whole.

QUESTIONS.

Why is the word diatonic applied to the scale? Is the diatonic scale composed entirely of whole tones, or only principally so? What does the chromatic scale take its name from? Is it composed entirely of half tones? What other name, more significant, is sometimes given to the chromatic scale? What character is used in the chromatic scale ascending? What character in descending? What effect has a sharp? What effect has a flat? What syllable do we sing to sharp 1? Sharp 2? Sharp 4? Sharp 5? Sharp 6? What syllable do we sing to flat 7? Flat 6? Flat 5? Flat 3? Flat 2? What is the guide to any sharpened sound? To any flattened sound? Must we always say a letter is sharpened or flattened when we speak of it? What effect has a natural?

## CHAPTER XIV.

### TRANSPOSITION OF THE SCALE.

85. In all our examples we have taken C as the starting point of the major scale. But we may take any other letter as the first or fundamental note ; only we must be careful to preserve the semitones between the *third* and *fourth*, and also the *seventh* and *eighth*. Removing the scale from C to some other letter, is called its transposition.

The scale is nothing more nor less than a succession of sounds in the following order: From the first to the second a full tone; from the second to the third a full tone; from the third to the fourth a semitone; from the fourth to the fifth, from the fifth to the sixth, and from the sixth to the seventh, a full tone each; from the seventh to the eighth a half tone. Such is the scale. By preserving this order of the tones and semitones, its first note may be set on any letter.

86. The lowest note of the scale is the key note. If the scale rests on C, the tune is said to be in the key of C; if on any other letter, the key takes its name from that letter.

QUESTIONS.

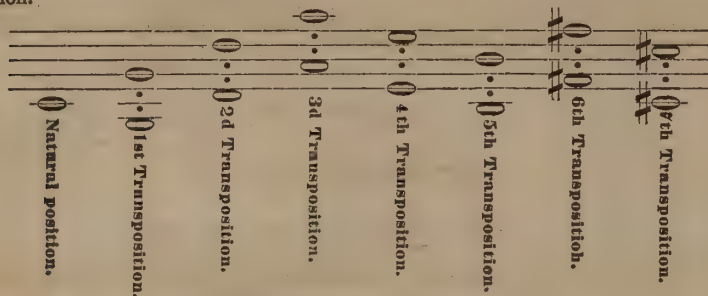
May any other letter besides C be taken as *one* of the scale? What must we be specially careful to do, if we take any other letter as the first note of the scale? What is the transposition of the scale? Can you give a description of the scale, and show what is the order of the tones and semitones of which it is composed? Which note in the scale is the key note? Does the key take its name from the letter on which the lowest note of the scale is placed?



## CHAPTER XV.

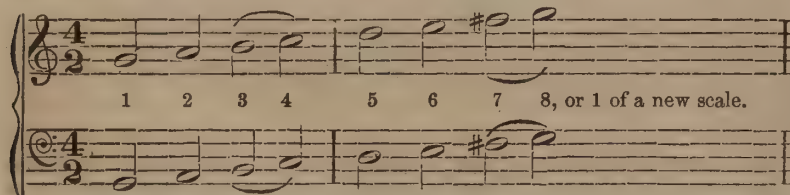
## TRANSPPOSITION BY SHARPS.

87. In transposing the scale with the use of sharps, it is usual to change it to a fifth above, or a fourth below, which is the same thing. Whether you ascend five notes, or descend four, you must come to the same letter. See the following illustration.



FIRST TRANSPPOSITION. KEY OF G.

88. Let us put the scale in the key of G; that is, let us begin it on G; let us place its lowest note on that letter:



89. Here F is sharped. For what reason? Let us see if we can ascertain. Remember that the order of the tones and semitones must be preserved, as before described. Now begin with G.

From G to A is a whole tone. There should be a whole tone between 1 and 2, and therefore A needs no alteration.

From A to B is a whole tone. There should be a whole tone between 2 and 3, and therefore B needs no alteration.

From B to C is a half tone. There should be a half tone between 3 and 4, and therefore C needs no alteration.

From C to D is a whole tone. There should be a whole tone between 4 and 5, and therefore D needs no alteration.

From D to E is a whole tone. There should be a whole tone between 5 and 6, and therefore E needs no alteration.

From E to F is a half tone. But there should be a whole tone between 6 and 7, and F therefore must be raised a half tone, which is done by placing a sharp before it. From E to F# is a whole tone, and thus we have gained the proper interval between 6 and 7.

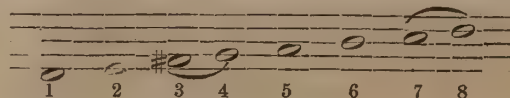
From F# to G is a half tone. There should be a half tone between 7 and 8, and this furnishes an additional reason why F should be sharped.

90. We have seen, that, in placing the scale on G, a sharp is necessary before F. To avoid the necessity of placing a sharp before F in every instance in which it occurs in the tune, it is placed at the beginning of the tune once for all, on that letter, and affects every F in the tune. It is then called the SIGNATURE of the key. Every tune has a signature. If neither flat or sharp occur at the beginning, the signature is natural, and the key is C; that is to say, the scale rests on C. If there be one sharp, the key is G.

91. When the scale is transposed, the order of the syllables, *do, re, mi, fa, sol, la, si, do*, is transposed with it. The numerals are also transposed in the same manner. But the seven letters, A, B, C, D, E, F, G, are not transposed by the transposition of the scale; they can only be transposed by the transposition of the clef. The clef may be transposed, but in modern music it is seldom or never done.

## SECOND TRANSPPOSITION. KEY OF D.

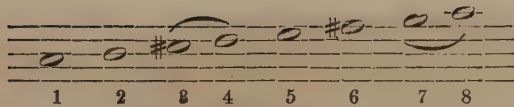
92. The second transposition by sharps is to the key of D. See the illustration in section 87. It is produced by the addition of a second sharp to the signature.



Here let the teacher go through a similar course of examination of the order of the tones and semitones, as is given in section 89, and call on the scholars to mark the signature of the key of D. It will be two sharps. Where shall the additional sharp be placed?

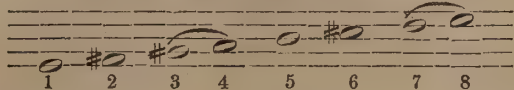
## THIRD TRANSPPOSITION. KEY OF A.

93. The third transposition by sharps is to the key of A. See the illustration in section 87. It is produced by the addition of a third sharp to the signature.



Go through a similar examination to that in section 89, and require the scholars to mark the signature, being careful to make them give the reasons why the signature is changed. It will be three sharps. Where should the additional sharp be placed?

## FOURTH TRANSPOSITION. KEY OF E.



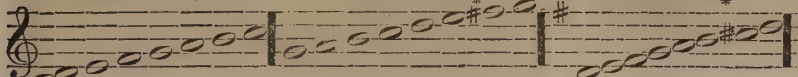
Go through the examination again. The signature is four sharps. Where should the additional sharp be placed?

95. These four transpositions by sharps are all that are commonly used; still others may occur. The scale may be placed on B, in which case five sharps is the signature; it may be placed on F#, in which case six sharps; it may be placed on C#, in which case seven sharps. See the illustration in section 87, and that which follows.

## KEY OF C.

## KEY OF G. \*

## KEY OF D. \*

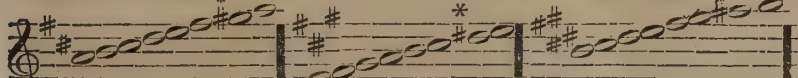


This is the only position on the staff, in which the scale can be placed, without flats or sharps. G is an exact fourth below, or fifth above C. D is an exact fourth below, or fifth above G.

## KEY OF A. \*

## KEY OF E. \*

## KEY OF B. \*



A is an exact fourth below, or fifth above D. E is an exact fourth below, or fifth above A. B is an exact fourth below, or fifth above E.

## KEY OF F#.

## KEY OF C#.



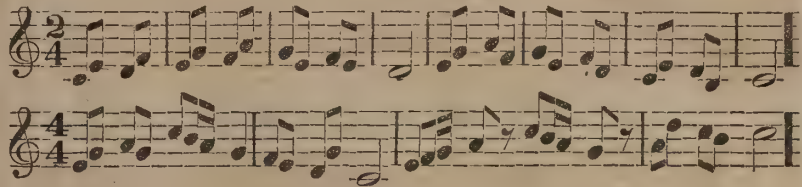
F# is an exact fourth below, or fifth above B. C# is an exact fourth below, or fifth above F#.

\* The accidental sharp over which the asterisk is placed, is the transposing sharp in each case.

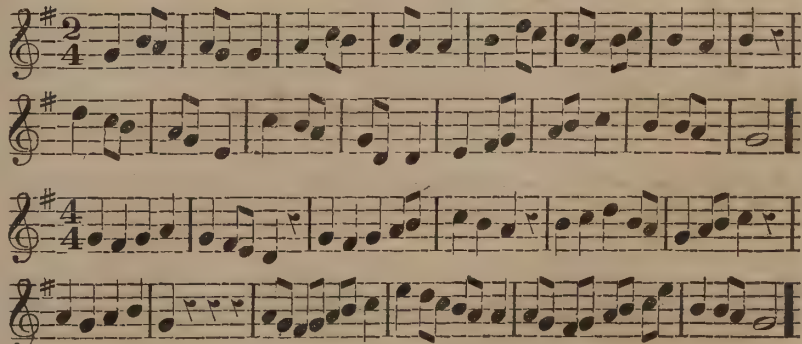
And the transpositions may even be carried still further. The scale may be placed on G# by making F double sharp, and so to D, A#, E, B, F#, C#. Thus all the letters are double sharped. The proper character for a double sharp, is a cross, thus, X. But these are almost utterly technical distinctions, as they are very seldom, if ever used.

## PRACTICAL EXERCISES IN ALL THE KEYS IN COMMON USE.

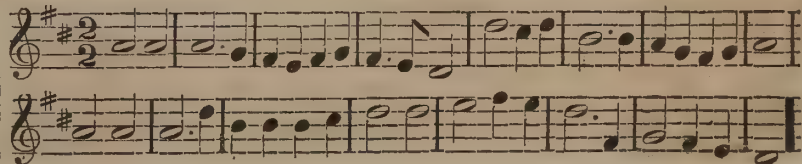
### KEY OF C.



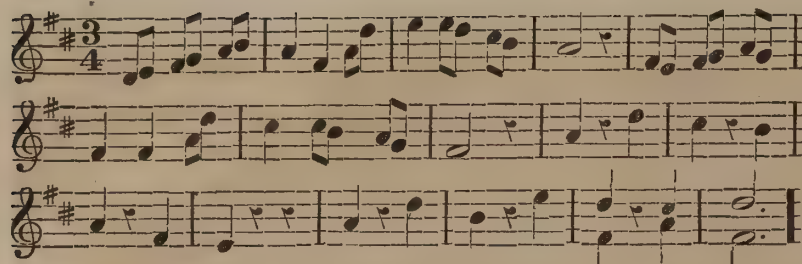
### KEY OF G.



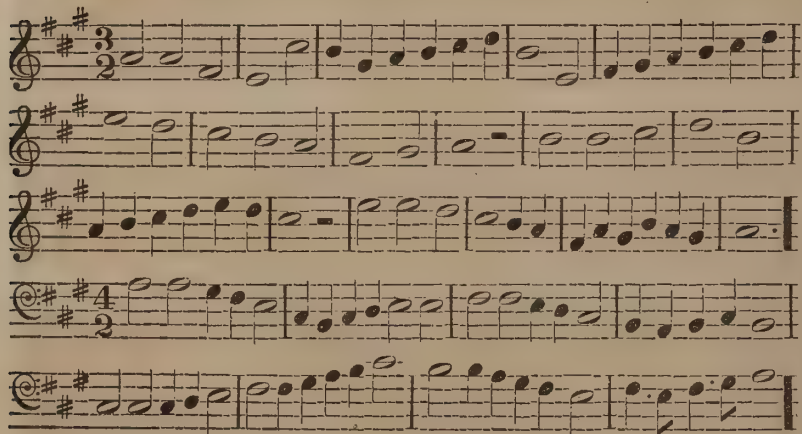
### KEY OF D.



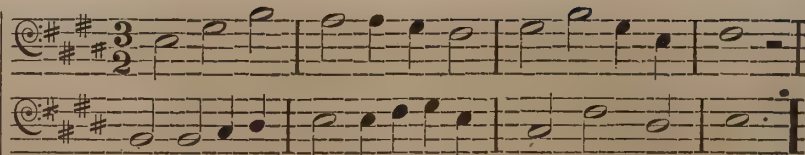
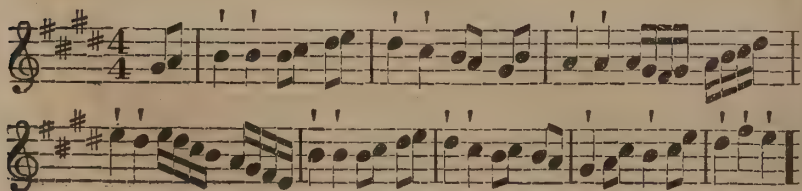




KEY OF A.



KEY OF E.



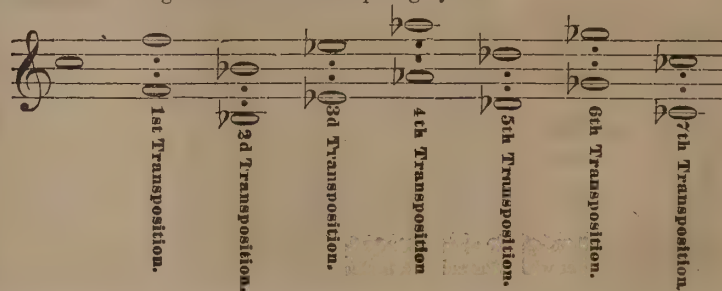
## QUESTIONS.

In transposing by sharps, to what degree above or below is usual to change? Does falling a fourth bring you to the same letter you would come to if you rose a fifth? Can you make this appear by drawing an illustration? On what letter does the first transposition fix the scale? What letter must be sharped in the key of G? Why must F be sharped in this key? When a piece of music is in the key of G, do we place a sharp before F in every instance, or do we place it once for all on F at the beginning of the piece? What are the sharps and flats called when placed at the beginning? What is the signature said to be when neither flat nor sharp is placed at the beginning of the piece? Does the transposition of the scale change the position of the syllables *do, re, mi*, &c.? Are the numerals also transposed? Are the letters of the staff transposed? How only can they be transposed? Is the clef often transposed? On what letter does the second transposition fix the scale? What is the signature of the key of D? On what letter is the second sharp placed? On what letter does the third transposition fix the scale? What is the signature of the key of A? On what letter is the third sharp placed? On what letter does the fourth transposition fix the scale? What is the signature of the key of E? On what letter is the fourth sharp placed? Are these four all the transpositions by sharps that are commonly used? But is it possible that others may occur?

## CHAPTER XVI.

## TRANSPPOSITION BY FLATS.

96. In the transposition of the scale by flats, the scale is changed either to a *fourth* above, or a *fifth* below, which are the same thing. Whether we ascend a fourth, or descend a fifth, we come to the same letter, as the following illustration will show. It shows also the regular manner of transposing by flats.



97. The object of adding flats is precisely the same as that of adding sharps; it is to preserve the regular order of the tones and semitones, as already described in section 85. Seven of the original key is flatted, and becomes *four* of the new key, which is a fifth below.

98. C is the original key. What is an exact fifth below C? It is F. F then is the first transposition. The seventh of C, which is B, must be flatted, and it becomes the fourth of the new key F. In all cases, the new transposition is made by flating the seventh, which becomes the fourth of each new key.

F is an exact fifth below, or fourth above C. Bb is an exact fifth below, or fourth above F. Eb is an exact fifth below, or fourth above Bb.

Ab is an exact 5th below, or 4th above Eb. Db is an exact 5th below, or 4th above Ab.

Gb is an exact 5th below, or 4th above Db. Cb is an exact 5th below, or 4th above Gb.

\* The accidental flat over which the asterisk is placed, is the transposing flat in each case.

#### RECAPITULATION, BOTH IN SHARPS AND FLATS.

99. If there be neither flat nor sharp, the

key is C.  
One sharp, key is G.  
Two sharps, key is D.  
Three sharps, key is A.  
Four sharps, key is E.  
And (though seldom used)  
Five sharps, key is B.  
Six sharps, key is F#.  
Seven sharps, key is C#.

One flat, key is F.  
Two flats, key is Bb.  
Three flats, key is Eb.  
Four flats, key is Ab.  
And (though seldom used)  
Five flats, key is Db.  
Six flats, key is Gb.  
Seven flats, key is Cb.

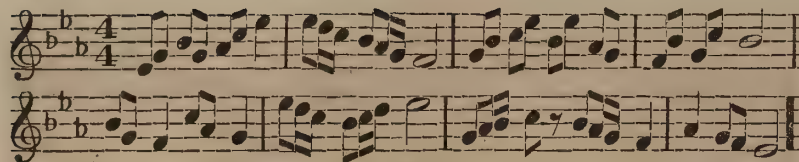
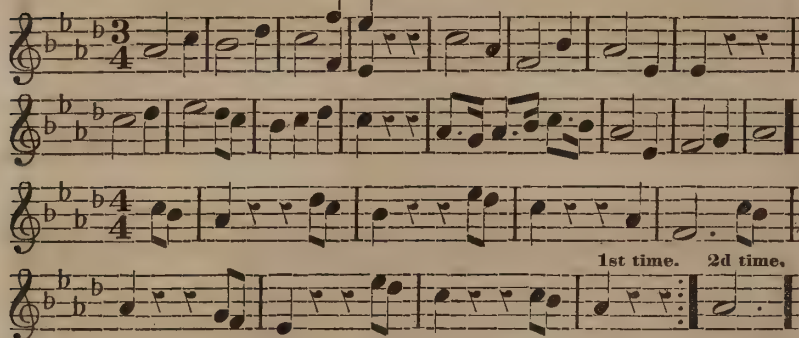
The still further technical transposition by the use of double flats may be produced, as we showed they could, by sharps, in section 95.

#### KEY OF F.

#### KEY OF Bb.

#### KEY OF Eb.



KEY OF A $\flat$ .

1st time. 2d time.

## QUESTIONS.

To what interval above or below is the scale changed by the transposition by flats? Would rising a fourth or falling a fifth bring you to the same letter? Can you give a few instances, as an illustration of this? What is the object of adding the flat in the transposition? What interval of the original key is flattened to form the new key? What does this flat seventh become in the new key? What is an exact fifth below C? Below F? Below B $\flat$ ? Below E $\flat$ ? Below A $\flat$ ? Below D $\flat$ ? If there be neither flat nor sharp at the signature, where is the key? If there be one sharp, where is it? Continue the questions up to seven sharps. If there be one flat, where is the key? Continue the questions up to seven flats

## CHAPTER XVII.

## OF MODULATION.

We have fully explained the transposition of the scale, and shown what signature is to be placed at the beginning of the piece, for each key.

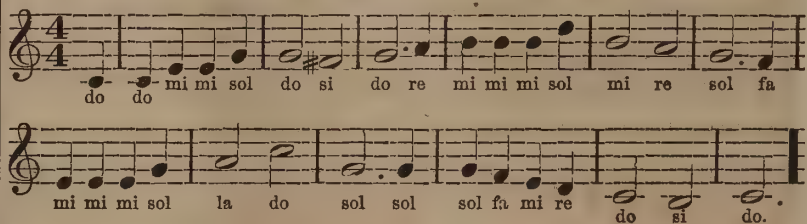
100. But when the scale is transposed, or in other words, when the key is changed, *in the course of a piece of music*, this change is called MODULATION. It very frequently happens.

101. The usual modulation is either into a fifth above or a fifth below; but modulation into more remote keys frequently happens.

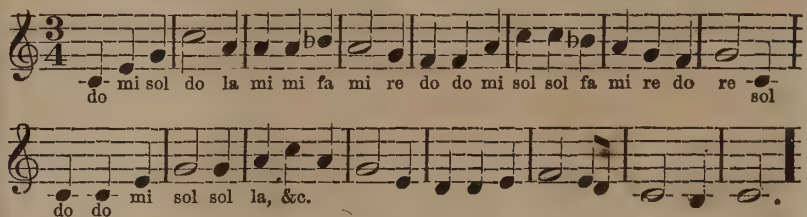
102. When modulation occurs, we have shown that it is the temporary transposition of the scale in the course of the piece. The flats and sharps that indicate the new keys, are placed in each measure as they are needed; and they are then called accidentals. An accidental has power over all the notes on the same letter which succeed it in the measure where it occurs.

103. In modulating into the fifth above, the *fourth* of the original key is sharped, and becomes the *seventh* of the new key. In modulating into the fifth below, the *seventh* is flatted, and becomes the *fourth* of the new key.

## MODULATION FROM C TO G, ITS 5TH ABOVE OR 4TH BELOW.



## MODULATION FROM C TO F, ITS 4TH ABOVE OR 5TH BELOW.



## QUESTIONS.

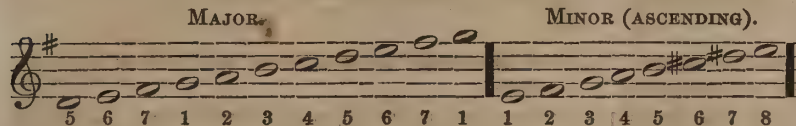
What is modulation? Does it often happen? What is the usual modulation? Do not authors frequently modulate into more remote keys? What are the flats and sharps called that occur in the course of the piece of music? On what notes does the accidental have power? In modulating into the fifth above, what interval of the original key is sharped? What interval of the new key does it become? In modulating into the fifth below, what interval of the original key is flatted? What interval of the new key does it become?

## CHAPTER XVIII.

## ON THE MINOR SCALE.

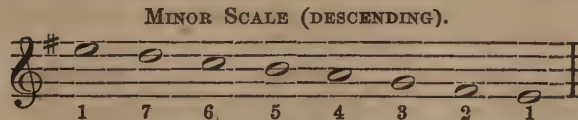
104. The minor scale differs essentially from the major, in the order of its semitones, and also in the fact, that the order of the semitones differs in ascending from the order in descending.

105. One of the major scale is *three* of the minor scale. The minor scale begins three notes below the major. The major scale in every key in which it can be written, has a relative minor scale, which is placed just three notes below it.



Thus it will be seen, that 6 of the major is 1 of the minor; 7 of the major is 2 of the minor; and 1 of the major is 3 of the minor, and so on.

106. It will be perceived, that 6 and 7 of the minor scale are sharped. The reason is this: When from the 7th you ascend to the 8th, the 7th should be sharped, as the leading note of the key. If the 7th be sharped, the 6th must also be sharped, to avoid the interval of three semitones there would otherwise be between the 6th and sharp 7th. But in descending, the 7th does not require to be sharped, and, of course, the 6th is not sharped.

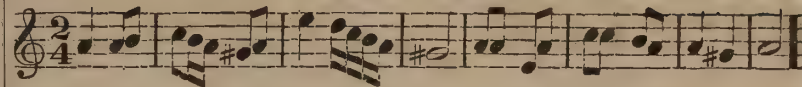


107. Every major key has its relative minor, a minor third below.

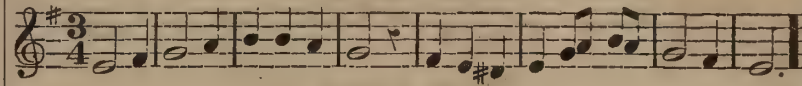
1st Transposition by sharps.	If the key be C, the relative minor is A.
2d       "       "	If the key be G, the relative minor is E.
3d       "       "	If the key be D, the relative minor is B.
4th       "       "	If the key be A, the relative minor is F#.
1st Transposition by flats.	If the key be E, the relative minor is C#.
2d       "       "	If the key be F, the relative minor is D.
3d       "       "	If the key be Bb, the relative minor is G.
4th       "       "	If the key be Eb, the relative minor is C.
	If the key be Ab, the relative minor is F.

## EXERCISES ON THE MINOR SCALE.

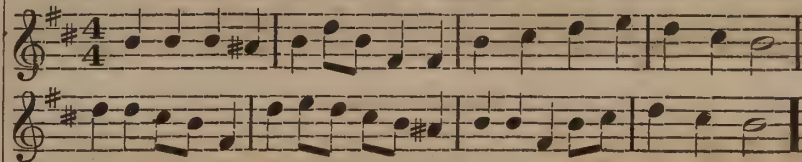
## KEY OF A MINOR.



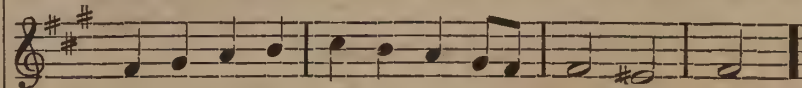
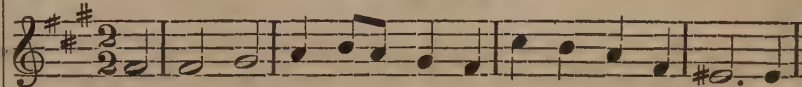
## KEY OF E MINOR.



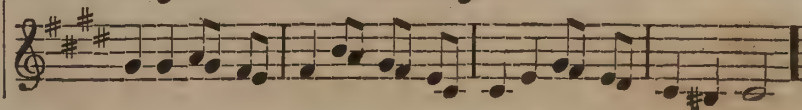
## KEY OF B MINOR.



## KEY OF F# MINOR.

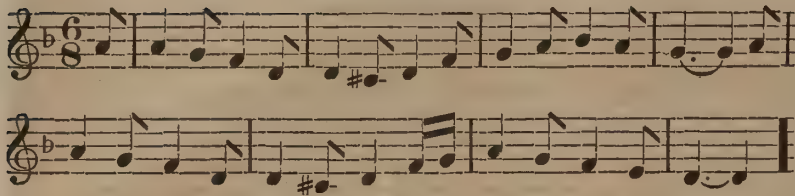


## KEY OF C# MINOR.

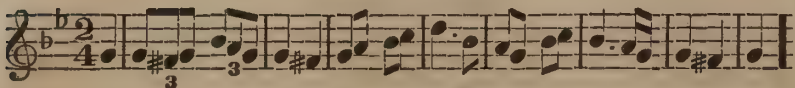




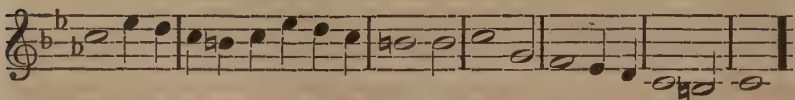
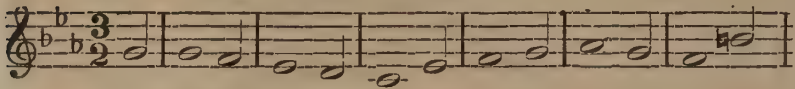
## KEY OF D MINOR.



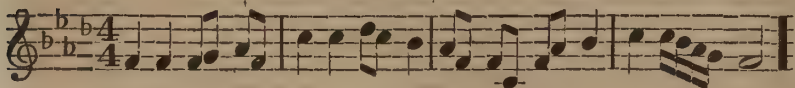
## KEY OF G MINOR.



## KEY OF C MINOR.



## KEY OF F MINOR.



## QUESTIONS.

Does the minor scale differ essentially from the major scale? In what respects does it differ? Has every major scale a relative minor? How many notes below is the minor scale placed? What does 1 of the major scale become, when put into the minor scale? Why is 7 of the minor scale sharpened in ascending? Why is six also sharpened? Are they sharpened in descending? If the key be C, what is the relative minor? If the key be G, &c. Ask what is the relative minor of all the keys.

## CHAPTER XIX.

## MISCELLANEOUS CHARACTERS

108. A Double Bar [ shows the end of a strain, a movement, or a line of the poetry.

109. A Brace, at the beginning of a tune, shows how many parts are to be performed at the same time. You will see the brace at the beginning of all tunes, grouping the parts together.

110. A Close, || or || shows the end of a piece of music.

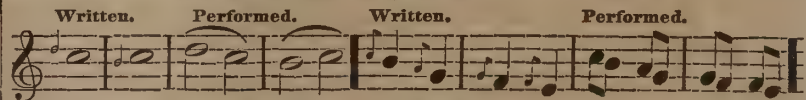
111. A Repeat, :: or dots across the staff, shows what parts of the music are to be performed twice.

112. The figures 1 and 2 are sometimes used to mark a double close. The notes marked 1 are sung the first time the piece is performed; the notes marked 2 are sung the second time, when those marked 1 are omitted.

113. The Slur, — shows the number of notes to be sung at one syllable.

114. Syncopation is when the natural order of the accent is broken, and a note begins on an unaccented and is prolonged on an accented part of a measure.

115. An Appoggiature, or leading note, is an embellishment. It usually borrows about half the time from the succeeding note. It always occurs on the accented part of a measure. The performance of these ornamental notes, must depend in a great degree upon the taste and judgment of the singer.



116. After-Notes are embellishments, which borrow their time from the preceding note, and always occur on the weak part of the measure.



Let the teacher frame the questions for this chapter.

## PART III. DYNAMICS.

## CHAPTER XX.

## DEGREES OF SOUND.

117. DYNAMICS "is that department in the practice of music which consists in giving each tone that stress which the subject requires, including the loud and the soft, the swell and the diminish, the abrupt and the gentle, the staccato and the legato." Musical expression in general belongs to dynamics.

118. Teachers of music, and masters in the art, are accustomed to divide the power of sounds into five degrees, as follows:

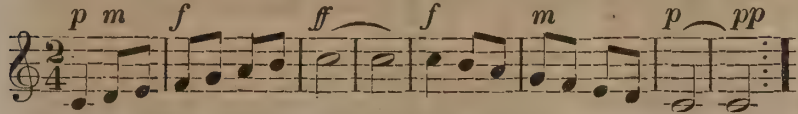
119. The moderate, middling power of voice, produced without any unusual effort or constraint. This is marked *Mezzo*, or by contraction *m*. The term signifies *middling*, between soft and loud.

120. The loud tone is a considerable increase on the mezzo, but it is produced without exerting the organs to the utmost. This degree is marked *FORTE* or *f*.

121. The loudest tone is produced by all the efforts which the organs will bear without breaking into a scream. This is marked *FORTISSIMO*, or *ff*.

122. The soft sound is produced by some restraint upon the organs. This is marked *PIANO*, or *p*.

123. The softest sound is produced by a very careful restraint of the organs, yet sufficient to have the tone clear and audible. This is marked *PIANISSIMO*, or *pp*.



Everything depends on the judgment and skill of the teacher, in impressing this department of the science on the minds of his pupils. Too much care cannot be taken with them. Expression is the soul of music, and springs entirely from natural feeling and refined taste.

## CHAPTER XXI.

## THE DIFFERENT DYNAMIC TONES.

124. A steady unaltered sound is called an organ tone. It continues of equal power from the beginning to end. It is called an organ tone, because it is like the tone which an organ pipe produces.

125. A sound which grows gradually louder and louder is called *crescendo*, and marked *cres*, and sometimes with this character  $\text{<}$ .

126. A sound which commences loud, and grows gradually softer and softer, is called *diminuendo*, and marked *dim* and sometimes with this character  $\text{>}$ .

127. There is a sound which partakes of the qualities of both the latter, beginning soft, and gradually growing louder, and then decreasing unto the end. This is called a *swell*, and is made thus  $\text{<}$ .

128. A sudden and forcible swell, short and emphatic, is called the *pressure tone*, and is marked thus  $\text{<}$ .

129. A sudden breaking out of the voice, very loud and rapidly diminished, is called the *explosive tone*. It is marked *forzando*, *fz*, or  $\text{>}$ .

130. STACCATO marks ! ! ! denote that the notes over which they are placed, are to be sung in a short and distinct manner. Quarters thus marked, should be sung like sixteenths.



131. LEGATO is the opposite of staccato. It denotes the smooth, gliding style.

132. The *Pause* or *Hold*, made thus  $\text{>}$ , is often used to give expression to a note. It lengthens the note to which it is applied at the pleasure of the performer.

133. The Trill is a grace difficult of execution, but very brilliant when it is well done. It is marked  $\text{tr}$ . It consists of a rapid alternate reiteration of the note above, with that over  $\text{tr}$  which the character is placed, and usually ends with a turn from the note  $\text{tr}$  below.



## CHAPTER XXII.

## EXPRESSION IN GENERAL.

We are obliged again to repeat, that much must be left to the judgment and taste of the teacher. Almost everything depends on him. It is almost impossible to lay down rules for expression. It is a thing which will not submit to rules. Without doubt expression may be somewhat assisted by rules. Thorough practice of the principles of the two preceding chapters will be an advantage; but it must be confessed, after all, that true expression results from good judgment, cultivated feeling, and sparkling imagination,—principles that will be more likely to make rules for each occasion, than to follow arbitrary injunctions. The first great point is to study the sentiment you are about to sing, and fill your own soul with it; and then sing it in that way which best corresponds with your own emotions, and communicates them most effectually to others. A singing master should have a thorough knowledge of pronunciation; he should articulate well, giving to each syllable its proper enunciation, and he should know where to apply accent and emphasis to give effect. It requires years of practice to become a good singer. Many imagine themselves so who are sadly deficient.



## THE WELCOME MEETING.

Arranged by L. M.

Allegro.

1. Welcome, welcome, welcome is this meeting, which with joy hath fill'd each breast, Friends ac-cept our hon-est greet-ing, welcome here to eve-ry guest, Life has not a

2. Cheer-ful, cheerful, cheerful be our voi-ces, met a pleasant hour to spend, Let the glee be sweet and mellow, here in har-mo-n-y we blend, Life is ev-er

great-er treas-ure Than the friend whose love we gain, Absence pains, but sweeter is the pleas-ure when at last we meet a-gain, welcome, welcome, wel-come, Now we all re-

Unison.

worth-en-joy-ing With a friend whose heart is true, Care be gone no more, no more, an- noy-ing, Friendship here we treasure you welcome, welcome, wel-come, Now we all re-

joice with cheerful heart and voice, For here at last, for here at last we meet a-gain; May we ev-er thus u-nite to- geth-er, and on-ly part, and on-ly part to meet a-gain.

joice with cheerful heart and voice, For here at last, for here at last we meet a-gain; May we ev-er thus u-nite to- geth-er, and on-ly part, and on-ly part to meet a-gain.

# THE MULETEER'S EVENING SONG.

Arranged from  
L. DEVEREUX.

27

Andante e semplice.

1. The evening sun be-gins to sink be-neath the dis-tant mountain, And slowly tramp our wearied mules towards the welcome foun-tain. The evening sun begins to sink be-neath the distant mountain,  
2. In summer's sun, or winter's snow, full light of heart and gai-ly, Con-tent-ed, still we onward rove o'er mountain, hill, and val-ley. In summer's sun, or winter's snow, full light of heart and gaily,

Soli. Tutti.

SOLO. 2d Voice.

And slowly tramp our wearied mules toward the welcome fountain. For we have wander'd far and wide since morning first was glowing, Con-tentment o'er the roughest toil its veil of glad-ness throwing.  
Contented still we onward rove o'er mountain, hill, and val-ley. Our only care to reach, ere night, the destin'd spot of morning, Where mule and mu-le-teer may rest till day a-gain is dawning.

pp

Slow.

Joy lightens labor, and our hearts feel not the weight of sorrow. For clouds may dim the skies to-day, yet all be bright to-morrow, all be bright, all be bright. For clouds may dim the skies to-day, yet all be bright to-morrow.  
Then light of heart, and free from care, The smile of joy may borrow, For clouds may dim the skies to-day, yet all be bright to-morrow, all be bright, all be bright, For clouds may dim the skies to-day, yet all be bright, &c.

Tutti. Tutti.

f p f p Slow.





THE  
S A C R E D S T A R.

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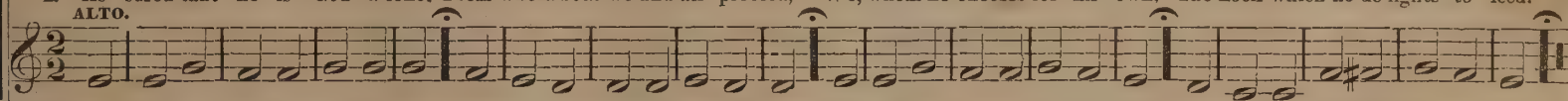
ADORATION. L. M.

CHORAL.  
TENOR.



1. With one con - sent, let all the earth To God their cheerful voi - ces raise ; Glad homage pay, with hallowed mirth, And sing before him songs of praise ; —  
2. As - sured that he is God a - lone, From whom both we and all proceed, — We, whom he chooses for his own, The flock which he de - lights to feed.

ALTO.



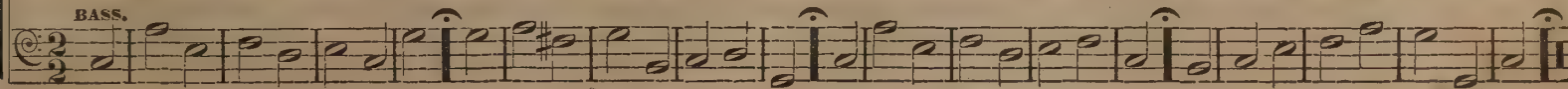
3. O, en - ter, then, his temple gate ; Thence to his courts de - vout - ly press ; And still your grateful hymns repeat, And still his name with praises bless ;

SOPRANO.



4. For he's the Lord, supremely good ; His mer - cy is for - ev - er sure ; His truth, which always firmly stood, To end - less a - ges shall en - dure.

BASS.





Allegro.

1. O, praise the Lord in that blest place, From whence his goodness largely flows; Praise him in heav'n, where he his face Un-veiled in per-fect glo-ry shows.

2. Praise him for all-his migh-ty acts Which he in our behalf hath done; His kind-ness this re-turn ex-acts, With which our praise should equal run.

3. Let all, who vi-tal breath en-joy, The breath he doth to them af-ford In just re-turns of praise em-ploy: Let eve-ry creature praise the Lord.

## BOWERS. L. M.

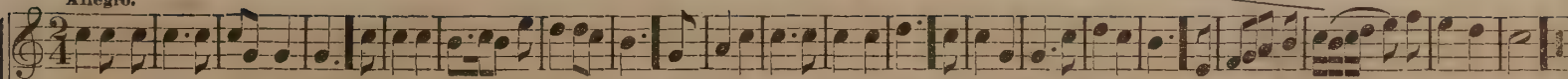
Allegro.

1. From eve-ry stormy wind that blows, From eve-ry swelling tide of woes, There is a calm, a sure re-treat, 'Tis found be-fore the mer-cy-seat.

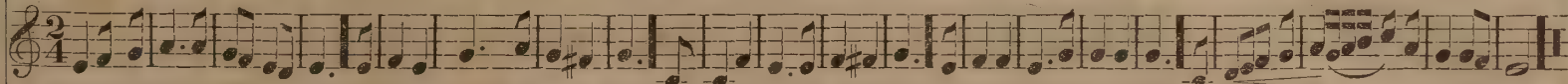
2. There is a place where Je-sus sheds The oil of gladness on our heads, A place of all on earth most sweet, It is the heavenly mer-cy-seat.

3. There is a scene where spirits blend, Where friend holds fellowship with friend; Tho' sundered far, by faith they meet A-round one common mer-cy-seat.

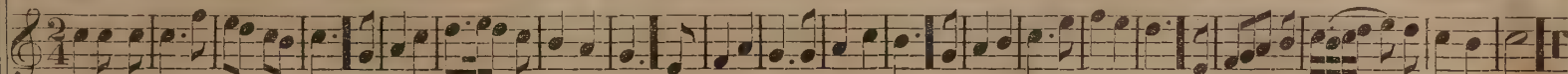
Allegro.



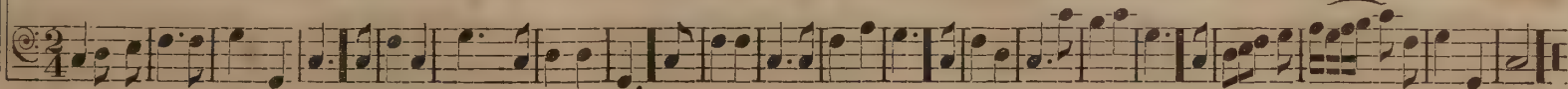
1. Now for a tune of lof - ty praise, To great Jeho - vah's e - qual Son; A-wake, my voice, in heavenly lays, And tell the wonders he hath done, And tell the wonders he hath done.



2. Sing how he left the worlds of light, And those bright robes he wore above; How swift and joyful was his flight, On wings of everlasting love! On wings of ev - er-last-ing love!

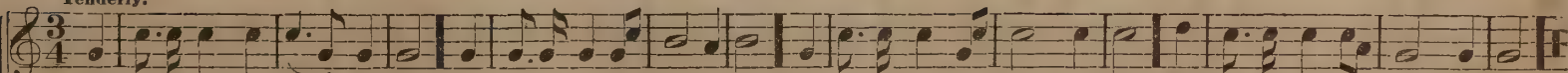


3. Deep in the shades of gloomy death, Th'almighty Captive prisoner lay; Th'almighty Captive left the earth, And rose to everlasting day, And rose to ev - er - lasting day.



## PENITENT. L. M.

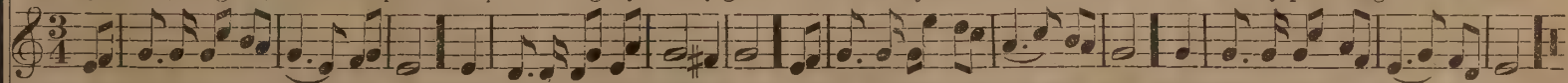
Tenderly.



1. Show pi - ty, Lord; O Lord, for-give, Let a re-pent-ing reb-el live; Are not thy mer - cies large and free? May not a sin - ner trust in thee?



2. My crimes, tho' great, cannot sur-pass The power and glory of thy grace; Great God, thy nature hath no bound; So let thy pardoning love be found.



3. O, wash my soul from eve - ry sin, And make my guilty conscience clean; Here, on my heart, the burden lies, And past of - fen - ces pain mine eyes.





Alia Capella.

1. A-rise, a-rise; with joy sur-vey, The glo-ry of the lat-ter day; Al-ready is the dawn be-gun Which marks at hand a ris-ing sun.

Unison. Soli. Tutti.

## CLOSING. L. M.

Dolce e Piano.

1. Lord, now we part in thy blest name, In which we here to-gether came; Grant us our few re-maining days, To work thy will and spread thy praise.

## LOCKE. L. M.

Arranged from T. COOKE.

Andantino.

1. When darkness long has veiled my mind, And smiling day once more appears; Then, my Cre-a-tor! then I find The fol-ly of my doubts and fears.

# BRISTOL. L. M.

From "Modern Harp", by permission.

33

*Tenderly.*

1. How blest the righteous when he dies! When sinks a wea-ry soul to rest! How mildly beam the clos-ing eyes! How gent-ly heaves th' expir-ing breast!

# MISSIONARY. L. M.

*Allegretto Staccato.*

1. Ye Christian her-alds—go, proclaim Sal-va-tion in In-man-uel's name; To distant climes the tidings bear, And plant the rose of Shar-on there.

# LETON. L. M.

Melody by A. B. CRAMB.

*Moderato.*

1. Ere mountains reared their forms sublime, Or heaven and earth in order stood, Be-fore the birth of ancient time, From ev-er-last-ing thou art God.



## EXPIRING. L. M.

Larghetto.

1. "'Tis finished!" so the Sa-viour cried, And meekly bowed his head and died: 'Tis finished! yes, the race is run, The bat-tle fought, the victory won.

The score is in 2/2 time. The vocal line (treble clef) features a melody with a final cadence. The piano accompaniment (treble and bass clefs) consists of chords and moving lines. Dynamics include *p* (piano), *f* (forte), *Cres.* (crescendo), and *ff* (fortissimo).

## CENCHREA. L. M.

Allegretto Quasi Andantino.

From the "American Harp,"  
by permission. CH. ZEUNER.

1. Why droops my soul, with grief oppressed? Whence these wild tumults in my breast? Is there no balm to heal my wound? No kind phy-si-cian to be found?

The score is in 3/4 time. The vocal line (treble clef) has a melody with a final cadence. The piano accompaniment (treble and bass clefs) features a steady eighth-note accompaniment. Dynamics include *p* (piano) and *f* (forte).

## LUTHER'S CHANT. L. M.

Allegro.

From the "American Harp,"  
by permission. CH. ZEUNER.

1. Great God, we sing that mighty hand By which supported still we stand; The open-ing year thy mercy shows; Let mer-cy crown it till it close.

The score is in 2/2 time. The vocal line (treble clef) features a melody with a final cadence. The piano accompaniment (treble and bass clefs) consists of chords and moving lines. Dynamics include *p* (piano) and *f* (forte).

# LORRAIN. L. M.

Arranged from the GERMAN.

35

Legato.

1. In sleep's se- rene ob- liv- ion laid, I safe-ly passed the si- lent night; A- gain I see the breaking shade, I drink a- gain the morning light.

Soli. Tutti, Cres.

# GRIGG. L. M.

L. B. MARSHALL.  
Son of the Editor, thirteen years of age.

Andante.

1. Jesus, and shall it ev- er be, A mor- tal man a- shamed of thee! Ashamed of thee, whom angels praise, Whose glories shine through endless, days.

# REFLECTION. L. M. 4 or 6 lines.

Arranged by L. M.

Andante.

1. Thou art, O God, the life and light Of all this wondrous world we see; } Where'er we turn, thy glo- ries shine, And all things fair and bright are thine.  
Its glow by day, its smile by night, Are but reflections caught from thee; }



## ORION. L. M.

*Andantino.*

1. Soft be the gen-tly-breathing notes That sing the Saviour's dy-ing love; Soft as the eve-ning zephyr floats, And soft as tune-ful lyres a-bove.

*Soli.* *Tutti.*

2. Soft as the morn-ing dews descend, While warbling birds exult-ing soar, So soft to our al-mighty Friend Be eve-ry sigh our bosoms pour.

*Soli.* *Tutti.*

3. Pure as the sun's en-livening ray, That scatters life and joy a-broad; Pure as the lu-cid orb of day, That wide proclaims its Maker, God;

## ANCHOR. L. M.

*Andante.*

1. *Soli.* At anchor laid, remote from home, Toil-ing, I cry, sweet spir-it come, *Tutti.* Ce-lestial breeze, no long-er stay, But swell my sails, and speed my way.

2. *Soli.* At anchor laid, remote from home, Toil-ing, I cry, sweet spir-it come, *Tutti.* Ce-lestial breeze, no lon-ger stay, But swell my sails, and speed my way.

Allegro Moderato.

1. We bless thee for this sa-cred day, Thou who hast eve-ry bless-ing given, Which sends the dreams of earth away, And yields a glimpse of opening heaven

2. Lord, in this day of ho-ly rest, We would improve the calm re-pose; And, in thy ser-vice tru-ly blest. For-get the world, its joys and woes.

3. Lord, may thy truth up-on the heart Now fall and dwell as heavenly dew, And flowers of grace in freshness start Where once the weeds of er-ror grew.

## RAYMOND. L. M.

Allegro.

1. Ye nations round the earth, rejoice Be-fore the Lord, your sovereign King; Serve him with cheerful heart and voice; With all your tongues his glory sing.

Ye na-tions round ..... the earth re-joice Be-fore the Lord, your sovereign King: Serve him with cheerful heart and voice; With all your tongues his glory sing.

Ye nations round the earth rejoice Be-fore the Lord, your sovereign King; With all your tongues his glory sing.



## EMMAUS. L. M.

Arranged from BILLINGS

Allegro Moderato.

1. Have mer-cy on me, O my God! In lov-ing kindness hear my prayer; Withdraw the ter-ror of thy rod; Lord, in thy ten-der mer-cy, spare.

## CLAPP. L. M.

Arranged by J. W. TURNER.

Dolce.

1. How blest the righteous when he dies! When sinks a weary soul to rest! How mild-ly beam the clos-ing eyes! How gently heaves th'expiring breast!

Soli. Tutti. Tutti.

## PALMER. L. M.

J. GIBSON.

Allegro Moderato.

1. Who can describe the joys that rise, Through all the courts of Paradise, To see a pen-i-tent re-turn, To see an heir of glo-ry born?

Soli. Tutti.

# STAY. L. M.

Arranged by L. M.

39

*Allegro.*

1. Stay, thou in - sult - ed Spir - it, stay, Though I have done thee such despite; Cast not a sin - ner quite a-way, Nor take thine ev - er - lasting flight.

2. Though I have most un-faith-ful been Of all who e'er thy grace received, Ten thousand times thy goodness seen, Ten thousand times thy goodness grieved.

3. Yet, O, the chief of sin - ners spare, In hon-or of my great High Priest; Nor, in thy righteous an - ger swear I shall not see thy people's rest.

# PERSIA. L. M.

REV. T. WHITTEMORE.

*Allegro.*

1. Awake, our souls; away, our fears; Let every trembling thought be gone; Awake, and run the heavenly race, And put a cheerful courage on, And put a cheerful courage on.

2. True, 'tis a strait and thorny road, And mortal spirits tire and faint; But they for - get the mighty God, Who feeds the strength of every saint; Who feeds, &c.

3. The mighty God, whose matchless power Is ever new and ever young, And firm endures, while endless years Their everlasting circles run, Their everlasting circles run.



## DAVENTRY. L. M.

T. LAMPORT.

Allegro Moderato.

1. The Lord will come; the earth shall quake; The hills their an - cient seats for-sake; And, withering, from the vault of night

2. The Lord will come; but not the same As once in low - ly form he came, A qui - et Lamb to slaugh - ter led,

3. The Lord will come; a dread - ful form, With wreath of flame, and robe of storm, On cher - ub wings, and wings of wind,

## HIERARCHY. L. M.

Arranged from HAYDN.

Allegro Moderato.

*p* The stars withdraw their fee - ble light, *f* The stars withdraw their fee - ble light.

The bruised, the suffering, and the dead, The bruised, the suffer - ing, and the dead.

*Tutti.*

*p* A - noint - ed Judge of human kind, *f* A - noint - ed Judge of hu-man kind.

We bless thee for this sacred day, Thou who hast every

And yields a glimpse, of opening heaven, And yields a glimpse of opening heaven.

blessing given, Which sends the dreams of earth away,

And yields a glimpse of opening heaven, And yields a glimpse of opening heaven.

And yields a glimpse of opening heaven. And yields a glimpse of opening heaven.

## GUARDIAN. L. M.

*Allegro.*

1. O Thou, to whose allsearching sight The darkness shin-eth as the light, Search, prove my heart; it pants for thee; O, burst these bonds, and set it free!

2. If in this darksome wild I stray, Be thou my light, be thou my way; No foes, no vi-o-lence, I fear, No fraud, while thou, my God, art near.

3. When rising floods my soul o'erflow, When sinks my heart in waves of woe, O God, thy time-ly aid im-part, And raise my head and cheer my heart.

[6]



Allegro.

1. Inscribed up - on the cross we see, In glowing letters "God is love;" He bears our sins up - on the tree; He brings us mer - cy from a - bove.

Unison. Tutti.

## DEANFIELD. L. M. Double.

Arranged by L. M.

Allegro Moderato.

1. My God ! all nature owns thy sway; Thou giv'st the night, and thou the day; When all thy loved creation wakes, When morning, rich in lus - tre, breaks,

Soli. Tutti.

Soli. Tutti.

And bathes in dew the opening flower, To thee we owe her fra - grant hour; And when she pours her cho - ral song, Her mel-o-dies to thee be - long.

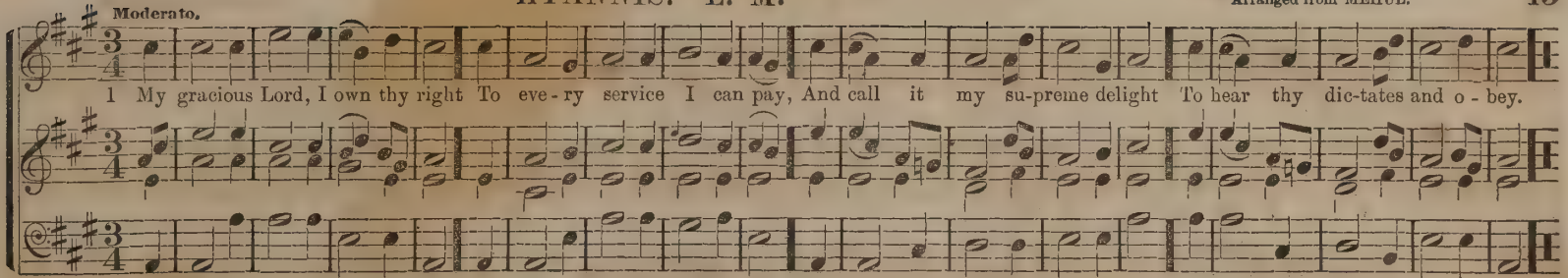
Soli. Tutti.

# HYANNIS. L. M.

Arranged from MEHUL.

43

**Moderato.**

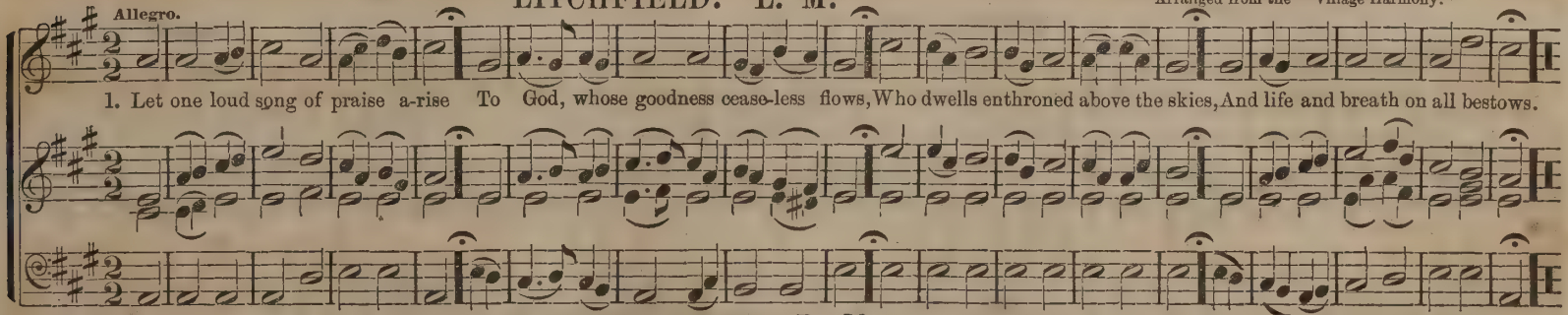


1 My gracious Lord, I own thy right To eve-ry service I can pay, And call it my su-preme delight To hear thy dic-tates and o - bey.

# LITCHFIELD. L. M.

Arranged from the "Village Harmony."

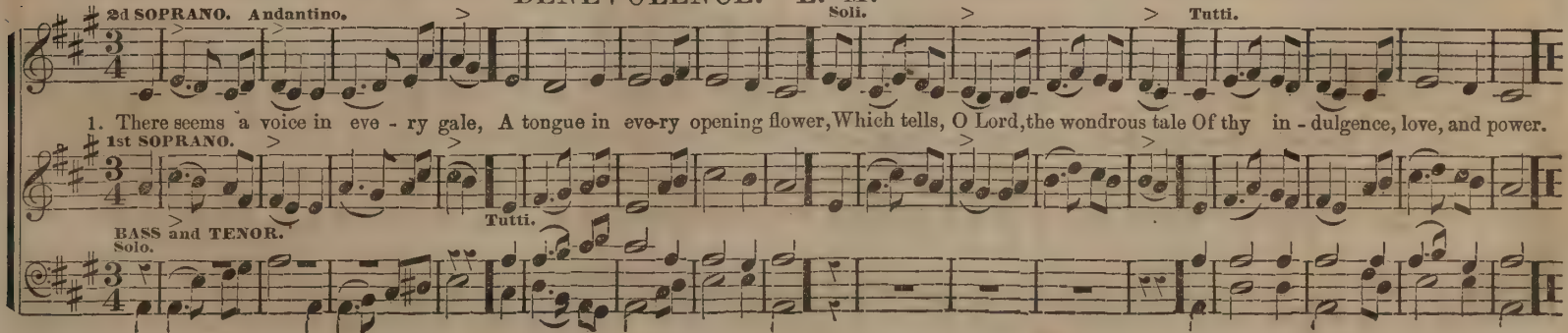
**Allegro.**



1. Let one loud song of praise a-rise To God, whose goodness cease-less flows, Who dwells enthroned above the skies, And life and breath on all bestows.

# BENEVOLENCE. L. M.

**2d SOPRANO. Andantino.** **Soli.** **Tutti.**



1. There seems a voice in eve-ry gale, A tongue in eve-ry opening flower, Which tells, O Lord, the wondrous tale Of thy in - dulgence, love, and power.

**1st SOPRANO.** **Tutti.**

**BASS and TENOR. Solo.**



## INSPIRATION. L. M.

Arranged from J. HART.

*Andante.*

1. O, for a sweet, in-spiring ray, To an-i-mate our fee-ble strains, From the bright realms of endless day, The blissful realms where Jesus reigns.

## WILLIAMS. L. M.

E. HOBART.

*Allegro.*

1. God of the world! thy glories shine, Through earth and heaven, with rays divine; Thy smile gives beauty to the flower, Thine anger to the tem-pest power.

## CHAMBER ST. CHANT. L. M.

*Allegretto un poco Staccato.*

1. Let Zion praise the mighty God, And make his honors known abroad; For sweet the joy, our songs to raise; And glorious is the work of praise.

# PRISCILLA. L. M.

From the "American Harp," by permission.  
CH. ZEUNER.

45

Un Poco Allegretto.

1. Come in, thou blessed of the Lord ; O, come in Je - sus' pre - cious name ; We welcome thee with one accord, And trust the Sa - viour does the same.

Soli. Tutti. p

# FOX. L. M.

Andante.

1. As showers on meadows new-ly mown, Our God shall send his Spirit down ; E - ter - nal Source of grace di - vine, What soul re - fresh - ing drops are thine.

# ON SLOW. L. M.

Andante.

1. How sweet the hour of closing day, When all is peaceful and se - rene, And when the sun, with cloud - less ray, Sheds mel - low lus - tre o'er the scene !

Soli. Tutti. Soli. Tutti.



## WAKE. L. M.

S. P. MORSE.

*Animato.*

Wake, O my soul, and hail the morn, For un-to us a Sa-viour's born; See, how the angels wing their way, To usher in the glo-rious day.

See, how the angels wing their way, To usher in the glo-rious day.

Wake, O my soul, and hail the morn, For un-to us a Sa-viour's born; See, how the an - gels wing their way, To ush-er in the glorious day.

See, how the angels wing their way, To usher in the glorious day.

## HISTORIAN. L. M.

Arranged from GRAEFF.

*Cantabile.*

1. Like shadows gliding o'er the plain, Or clouds that roll successive on, Man's busy generations pass; And while we gaze, their forms are gone, And while we gaze, their, &c.

2. "He lived, he died;" behold the sum, The abstract, of th' historian's page! Alike, in God's allseeing eye, The infant's day, the patriarch's age, The infant's day, the patriarch's age.

3. O Father, in whose mighty hand The boundless years and ages lie, Teach us thy boon of life to prize, And use the moments as they fly, And use the moments as they fly.

# EUPHRATES. L. M.

LODER.

47

Andante.

1. When we, our wearied limbs to rest, Sat down by proud Euphrates' stream; We wept, with doleful thoughts oppress, And Sion was our mournful theme.

Soli. Tutti.

2. Our harps, that, when with joy we sung, Were wont their tuneful parts to bear With silent strings neglect-ed hung, On willow trees that wither'd there.

Soli. Tutti.

# FESCA. L. M.

T. BRICHER.

Maestoso.

1. Ere mountains reared their forms sublime, Or heaven and earth in order stood, Be-fore the birth of ancient time, From ev-er-last-ing thou art God.

2. A thousand a-ges, in their flight, With thee are as a fleet-ing day; Past, pres-ent, fu-ture, to thy sight At once their various scenes display.

3. But our brief life's a shadowy dream, A pass-ing thought, that soon is o'er, That fades with morning's earliest beam, And fills the musing mind no more.



## RUSS. L. M.

*Legato.*

1. How pleas - ant, how di - vine - ly fair, O Lord of hosts, thy dwellings are! With long desire my spirit faints To meet th' assemblies of thy saints.

*Soli. mp* *Tutti.* *Dim.*

2. Blest are the saints, who dwell on high, Around thy throne, above the sky; Thy brightest glories shine above, And all their work is praise and love.

3. Blest are the souls who find a place Within the tem - ple of thy grace; There they behold thy gentler rays, And seek thy face, and learn thy praise.

*Soli. mp* *Tutti.* *dim.*

## SUNDAY. L. M.

*Allegro Moderato.*

1. An - other six days' work is done, A - noth - er Sab - bath is be - gun; Return, my soul, en - joy thy rest, Improve the day that God hath blest.

2. O, that our thoughts and thanks may rise, As grateful incense, to the skies, And draw from heaven that sweet repose Which none but he that feels it knows!

3. A heavenly calm per - vades the breast, The earnest of that glo - rious rest, Which for the church of God remains, The end of cares, the end of pains.

# PRINCIPLE. L. M.

Arranged by L. M.

49

Andantino.

1. A - midst a world of hopes and fears, A wild of cares, and toils, and tears, Where foes alarm, and dangers threat, And pleasures kill, and glories cheat.

2. Shed down, O Lord! a heaven-ly ray To guide me in the doubtful way; And o'er me hold thy shield of power, To guard me in the dangerous hour.

3. Teach me the flattering paths to shun, In which the thoughtless ma-ny run, Who for a shade the substance miss, And grasp their ruin in their bliss.

# CONSECRATION. L. M.

Arranged from T. LOUD.

Andante.

1. When I sur - vey the wondrous cross, On which the Prince of glory died, My rich - est gain I count but loss, And pour contempt on all my pride.

2. For - bid it, Lord, that I should boast, Save in the death of Christ, my God; All the vain things that charm me most, I sac - ri - fice them to his blood.

3. See, from his head, his hands, his feet, Sor - row and love flow mingled down: Did e'er such love and sor-row meet, Or thorns compose so rich a crown?



## DEDICATION CHANT. L. M.

*Dolce.*

1. O bow thine ear, E - ter - nal One ; On thee, our heart a - doring calls ; To thee, the followers of thy Son Have raised and now devote these walls.

## LINCOLN. L. M.

*Andantino.*

1. When sins and fears, prevail - ing, rise, And faint - ing hope al - most ex - pires, To thee, O Lord, I lift my eyes ; To thee I breathe my soul's desires.

## PRESENCE. L. M.

*Affetuoso.*

1. Lo, God is here ! let us a - dore, And hum - bly bow be - fore his face ; Let all with - in us feel his pow'r, Let all with - in us seek his grace.

# DEPTH. L. M.

Arranged from CONCONE.

51

Choral.

1. Hath not thy heart within thee burned At evening's calm and ho - ly hour, As if its inmost depths discerned The presence of a loft-ier power?

# PAUL. L. M.

Arranged from a Choral in  
MENDELSSOHN'S ST. PAUL.

Maestoso. Choral.

1. God of my life, through all my days I'll tune the grateful notes of praise; The song shall wake with opening light, And warble to the silent night, And warble. &c.

# DOLIVER. L. M.

Andante.

1. 'O thou that hear'st when sinners cry, Though all my crimes before thee lie, Be-hold them not with an-gry look, But blot their mem - ory from thy book.



## WESTBROOK. L. M.

R. B. TAYLOR.

Allegro.

1. God of the world! thy glories shine, Thro' earth and heaven, with rays divine; Thy smile gives beauty to the flower, Thine anger to the tempest power. Thine anger, &c.

2. God of our lives! the throbbing heart Doth at thy beck its action start, Throbs on, o - be-dient to thy will, Or ceas-es, at thy fa-tal chill, Or ceas-es at thy fa-tal chill.

## VERONA. L. M.

Subject from S. WEBBE, Senior.

Allegro.

1. Awake, my tongue; thy tribute bring To him who gave thee power to sing; Praise Him who has all praise a - bove, The source of wis - dom and of love.

2. How vast his knowledge! how profound! A depth where all our tho'ts are drowned! The stars he numbers, and their names He gives to all those heavenly flames.

1. Through each bright world above, behold Ten thousand thousand charms unfold, Earth, air, and migh-ty seas, com - bine To speak his wis - dom all di-vine.

Maestoso.

1. When, as re - turns this sol-emn day, Man comes to meet his Maker, God, What rites, what honors shall he pay? How spread his sovereign name a-broad?

2. From mar-ble domes and gilded spires Shall curling clouds of incense rise, And gems, and gold, and garlands, deck The costly pomp of sac - ri - fice?

3. Vain, sin-ful man! crea-tion's Lord Thy golden offerings well may spare; But give thy heart, and thou shalt find Here dwells a God who hear-eth prayer.

DANA. L. M.

Arranged from DONIZETTI.

Larghetto.

1. Happy the meek, whose gentle breast Clear as the summer's evening ray, Calm as the regions of the blest, Enjoys on earth ce - les-tial day.

2. His heart no broken friend-ships sting, No storms his peaceful tent invade; He rests beneath th' Almighty's wing, Hostile to none, of none a-fraid.

3. Spir-it of grace, all meek and mild, In-spire our breasts, our souls possess: Repel each passion rude and wild, And bless us as we aim to bless.



## NASHUA. L. M.

Allegretto.

1. My God, I thank thee! may no thought E'er deem thy chastisement se- vere; But may this heart, by sorrow taught, Calm each wild wish, each idle fear.

Thy mer- cy bids all na- ture bloom; The sun shines bright, and man is gay; Thine equal mercy spreads the gloom, That darkens o'er his lit- tle day.

3. Full many a throb of grief and pain Thy frail and err- ing child must know; But not one prayer is breathed in vain, Nor does one tear unheed-ed flow.

## CHESTERBROOK. L. M.

Arranged by L. M.

Allegro.

1. Come in, thou bless-ed of the Lord, O, come in Je-sus' precious name; We welcome thee with one accord, And trust the Sa-viour does the same.

2. Those joys which earth cannot af- ford, We'll seek in fel- low-ship to prove, Joined in one spirit to the Lord, To-geth-er bound by mutual love.

3. And while we pass this vale of tears, We'll make our joys and sorrows known; We'll share each other's hopes and fears, And count a brother's care our own.

# MEMPHIS. L. M.

55

*Allegro.*

1. A - wake the trumpet's lof-ty sound, To spread your sacred pleasure round ; A-wake each voice, and strike each string, And to the sol-emn or-gan sing.

# GRAHAM. L. M.

*Andante.*

1. Stay, thou in-sult - ed Spir - it, stay, Though I have done thee such despite ; Cast not a sin-ner quite a - way, Nor take thine ev - er - lasting flight.

Unison.

# SHOEL. L. M.

SHOEL.

*Allegro Moderato.*

1. Awake, my soul, and with the sun Thy dai-ly stage of du-ty run ; Shake off dull sloth, and joy - ful rise To pay thy morning sac - ri - fice.



## CORINTH. L. M.

A. BLANCHARD,  
With alterations.

Allegro Assai.

1. Je-sus shall reign where'er the sun Does his suc - cessive jour-neys run ; His kingdom stretch from shore to shore Till moons shall wax and wane no more.

2. For him shall endless prayer be made, And endless prais-es crown his head ; His name, like sweet perfume, shall rise With every morning sac - ri - fice.

3. People and realms of eve - ry tongue Dwell on his love with sweetest song ; And in - fant voi-ces shall proclaim Their ear-ly blessings on his name.

## ARNON. L. M.

Arranged from SAWYER.

Allegro Moderato.

1. Come, O my soul, in sa-cred lays At-tempt thy great Cre - a - tor's praise : But, O, what tongue can speak his fame? What verse can reach the lofty theme?

2. En-throned a - mid the radiant spheres, He glo-ry like a garment wears ; To form a robe of light di-vine, Ten thousand suns around him shine.

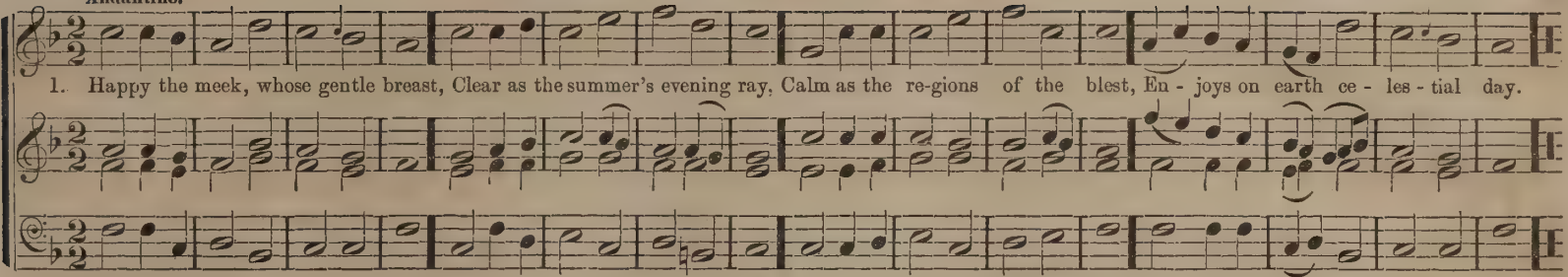
3. In all our Maker's grand de-signs, Al-mighty power, with wisdom, shines ; His works, through all this wondrous frame, Declare the glory of his name.

## TRENT. L. M.

S. WEBBE, SEN.

57

Andantino.

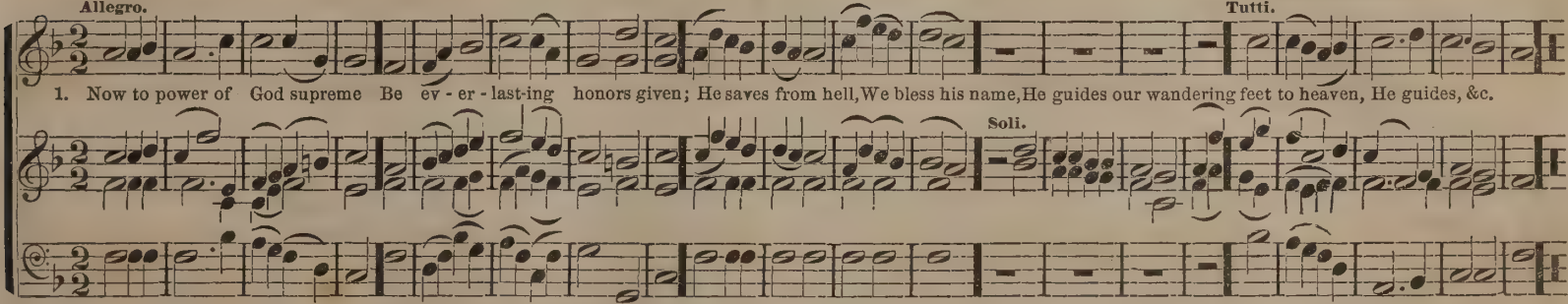


1. Happy the meek, whose gentle breast, Clear as the summer's evening ray, Calm as the regions of the blest, En-joys on earth ce-lestial day.

## ALLISON. L. M.

W. J. WHITE.

Allegro.



1. Now to power of God supreme Be ev-er-lasting honors given; He saves from hell, We bless his name, He guides our wandering feet to heaven, He guides, &c.

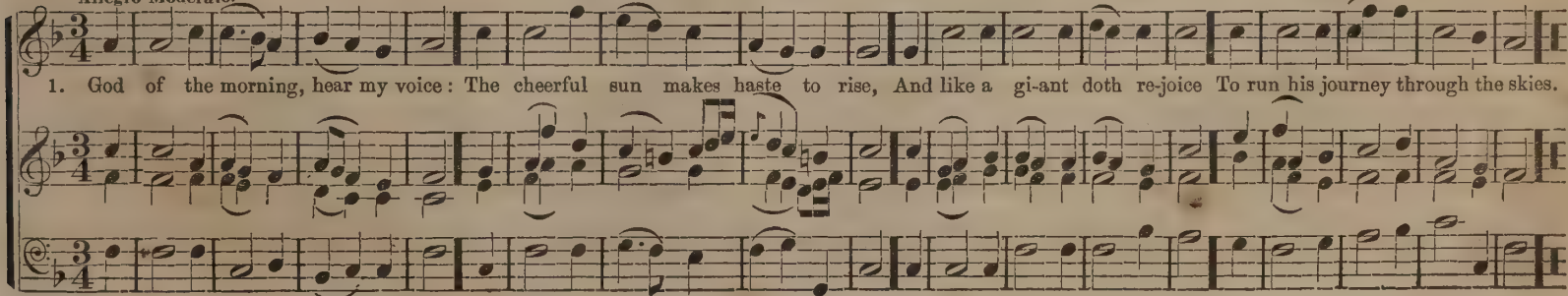
Soli.

Tutti.

## GOVERNOR. L. M.

S. WEBBE, SEN.

Allegro Moderato.



1. God of the morning, hear my voice: The cheerful sun makes haste to rise, And like a gi-ant doth re-joice To run his journey through the skies.



## SHELLING. L. M.

Andante.

1. My opening eyes with rap-ture see The dawn of thy returning day; My thoughts, O God, ascend to thee, While thus my ear-ly vows I pay.

2. I yield my heart to thee a-lone, Nor would receive an-oth-er guest: E-ter-nal King, e-rect thy throne, And reign sole monarch in my breast.

3. O, bid this trifling world re-tire, And drive each carnal thought away; Nor let me feel one vain de-sire, One sin-ful thought, through all the day.

## BOSTON. L. M.

T. COMER.

Andantino.

1. God is the ref-uge of his saints, When storms of sharp dis-tress in-vade; Ere we can of-fer our complaints, Be-hold him pres-ent with his aid.

2. Loud may the troubled ocean roar; In sa-cred peace our souls a-bide, While every na-tion, every shore, Trembles, and dreads the swelling tide.

3. There is a stream whose gentle flow Sup-plies the ci--ty of our God; Life, love, and joy, still gliding through, And watering our divine a-bode.

# BELL. L. M.

Arranged from RÖMBERG.

59

Moderato.

1. Lord, now we part in thy blest name, In which we here together came; Grant us our few re - main-ing days To work thy will and spread thy praise.

# WELDON. L. M.

COSTELLOW.

Allegro.

1. The heavens declare thy glory, Lord; In every star thy wis-dom shines; But when our eyes behold thy word, We read thy name in fairer lines, We read, &c.

# STOCKBRIDGE. L. M.

Arranged from BILLINGS.

Allegro Moderato.

1. From all who dwell be-low theskies Let the Cre - a - tor's praise arise; Let the Redeemer's name be sung, Through every land, by eve - ry tongue.  
2. E - ter-nal are thy mercies, Lord; E - ter-nal truth attends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and set no more.

Unison.



Allegro.

1. Sal-va-tion is for-ev-er nigh The souls who fear and trust the Lord; And grace, descending from on high, Fresh hopes of glory shall afford, Fresh hopes, &c.

2. Mercy and truth on earth are met, Since Christ the Lord came down from heaven; By his atonement, so complete, Justice is pleased, and peace is given, Justice is, &c.

3. His righteousness is gone before, To give us free ac-cess to God; Our wandering feet shall stray no more, But mark his steps, and keep the road. But mark, &c.

Unison.

## LINWOOD. L. M.

Arranged from ROSSINI.

Slow and Soft.

1. Thus far the Lord has led me on, Thus far his power prolongs my days! And every evening shall make known Some fresh memorial of his grace.

2. Much of my time has run to waste, And I, perhaps, am near my home; But he forgives my fol-lies past, He gives me strength for days to come.

3. I lay my body down to sleep; Peace is the pil-low for my head: While well-appointed an-gels keep Their watchful stations round my bed.

# CATHEDRAL CHANT. \* L. M.

CH. ZEUNER.

61

Alla Breve.

1. I will ex - toll thee, Lord on high, At thy command dis-eas-es fly; Who but a God can speak and save, From the dark borders of the grave!

# GERMAN CHANT. L. M.

CH. ZEUNER.

Alla Breve.

1. Before the heav'ns were spread abroad, From ev-er - last-ing was the Word; With God he was, the Word was God, And must di-vine-ly be a - dor'd.

Staccato.

# OLD CHANT. L. M.

CH. ZEUNER.

Allegretto.

1. How vain is all beneath the skies! How transient ev-ry earthly bliss! How slender all the fondest ties, That bind us to a world like this.

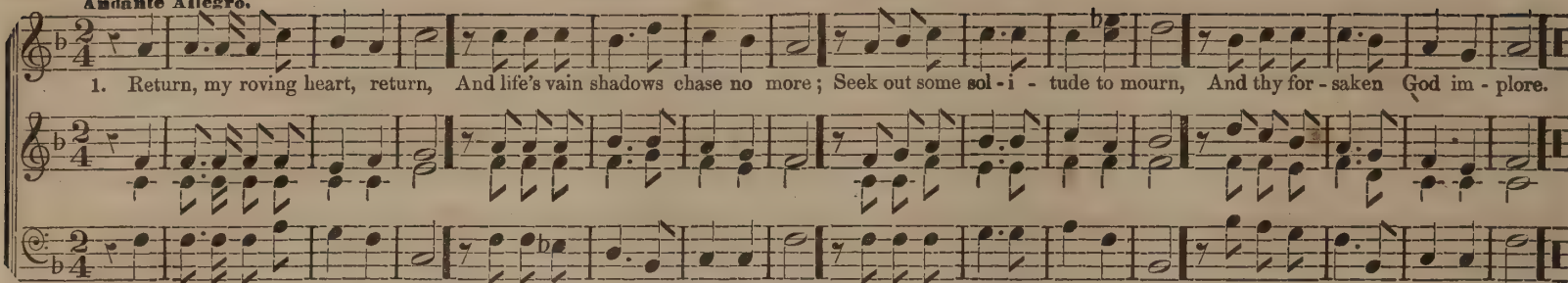
Staccato.

\* The three above Hymn-chants are from American Harp, by permission.



# IMPLORING CHANT. L. M.

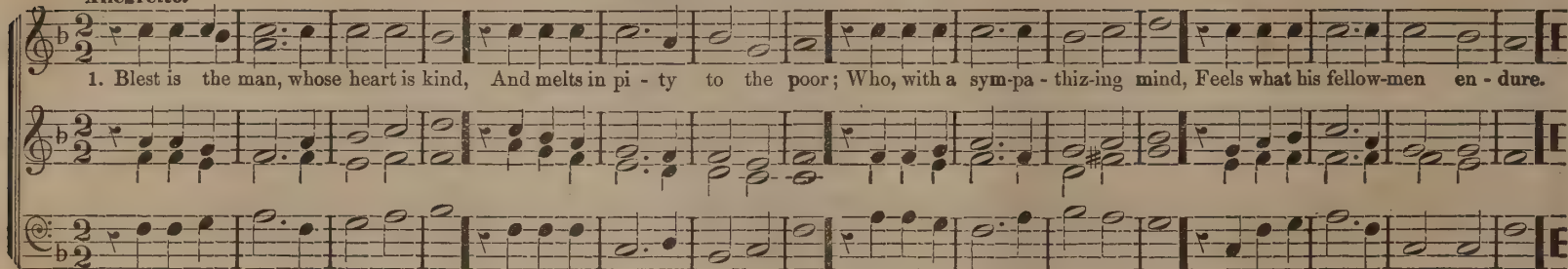
*Andante Allegro.*



1. Return, my roving heart, return, And life's vain shadows chase no more; Seek out some sol-i - tude to mourn, And thy for - saken God im - plore.

# CHURCH CHANT. L. M.

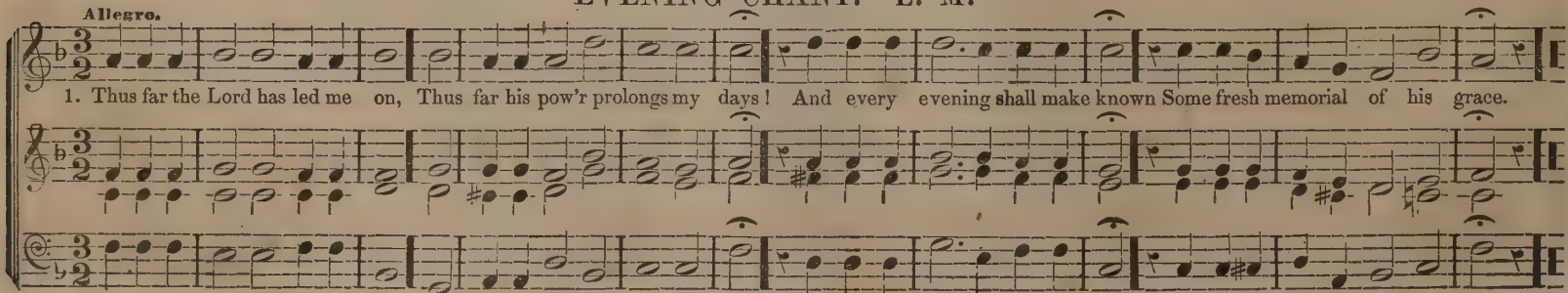
*Allegretto.*



1. Blest is the man, whose heart is kind, And melts in pi - ty to the poor; Who, with a sym - pa - thiz - ing mind, Feels what his fellow-men en - dure.

# EVENING CHANT. L. M.

*Allegro.*

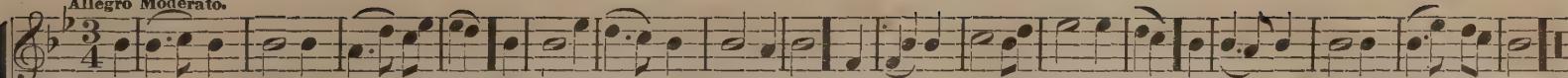


1. Thus far the Lord has led me on, Thus far his pow'r prolongs my days! And every evening shall make known Some fresh memorial of his grace.

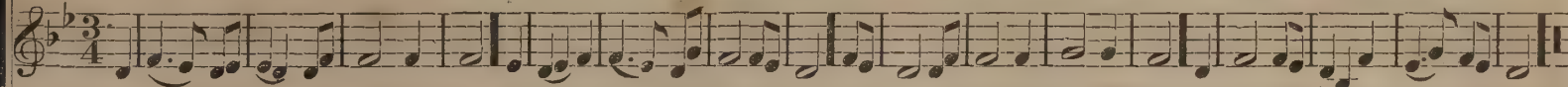
# INVITATION. L. M.

63

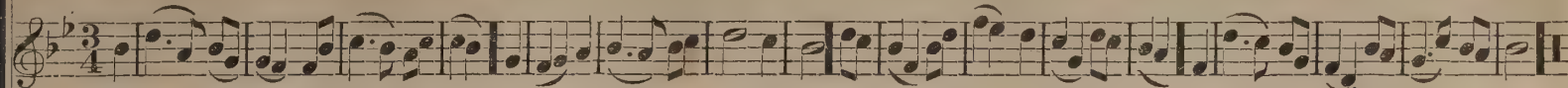
*Allegro Moderato.*



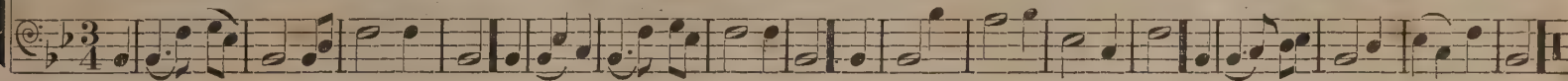
1. "Come hith - er, all ye wea - ry souls, Ye hea - vy la - den sinners, come ; I'll give you rest from all your toils, And raise you to my heav - en - ly home.



2. " They shall find rest who learn of me : I'm of a meek and lowly mind ; But passion ra - ges like the sea, And pride is restless as the wind.



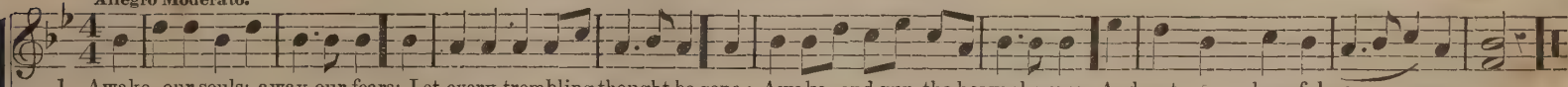
1. " Blest is the man whose shoulders take My yoke, and bear it with delight : My yoke is ea - sy to the neck ; My grace shall make the burden light."



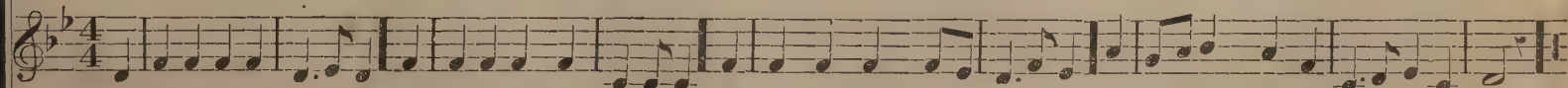
# HEAVENLY RACE. L. M.

Arranged from HAYDN.

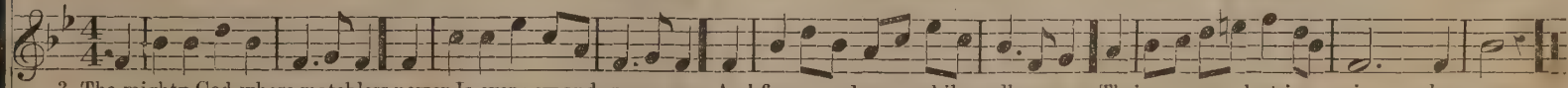
*Allegro Moderato.*



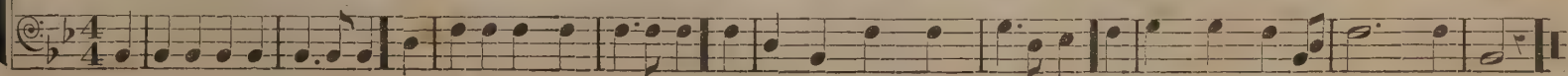
1. Awake, our souls: away, our fears; Let every trembling thought be gone ; Awake, and run the heavenly race, And put a cheer - ful cour - age on.



2. True, 'tis a strait and thorny road, And mortal spirits tire and faint ; But they for - get the mighty God, Who feeds the strength of eve - ry saint ;—



3. The mighty God, whose matchless power Is ever new and ever young, And firm en - dures, while endless years Their ev - er - last - ing cir - cles run.





## SABBATH CHANT. L. M.

Allegro.

1. Almighty and im - mor - tal King, Thy peerless splendors none can bear; But darkness veils se-raph-ic eyes, When God with all his glory's there.

## PEHERAN. L. M.

Arranged from MEHUL.

Allegro Moderato.

1. Let one loud song of praise a-rise To God, whose goodness ceasless flows, Who dwells enthroned above the skies, And life and breath on all be - stows.

Unison.

## SOLEMNITY. L. M.

Moderato.

1. Why will ye waste on tri - fling cares That life which God's compassion spares, While, in the various range of thought, The one thing needful is for - got?

# SYMPATHY. L. M.

65

*Andante.*

1. Come, Ho - ly Spir - it, calm my mind, And fit me to ap - proach my God; Re - move each vain, each worldly thought, And lead me to thy blest a - bode.

2. Hast thou im - parted to my soul, A liv - ing spark of ho - ly fire? O, kindle now the sa - cred flame, And make me burn with pure desire.

3. A brighter faith and hope im - part, And let me now my Sa - viour see; O, soothe and cheer my burdened heart, And bid my spir - it rest in thee.

# PHIPPS. L. M.

*Andantino.*

1. Come, bless - ed Spir - it, Source of light, Whose power and grace are unconfined, Dispel the gloomy shades of night, The thick - er dark - ness of the mind.

2. To mine il - lumined eyes display The glorious truth thy words reveal; Cause me to run the heavenly way; Make me de - light to do thy will.

3. Thine in - ward teachings make me know The wonders of redeem - ing love, The van - i ty of things be - low, And ex - cellence of things a - bove.



## SHADE. L. M.

Andante.

1. In sleep's se-re-ne ob-liv-ion laid, I safe-ly past the silent night; A-gain I see the break-ing shade, I drink a - gain the morning light.

2. New - born, I bless the wak-ing hour, Once more, with awe, re-joice to be; My conscious soul resumes her power, And springs, my guardian God! to thee.

3. O, guide me through the various maze, My doubtful feet may this day tread; And spread thy shield's protecting blaze, Where dangers press around my head.

## TEMPLE. L. M.

From the "American Harp,"  
CH. ZEUNER.

Andantino Quasi Allegretto.

1. So let our lips and lives express The ho - ly gos-pel we profess; So let our works and virtues shine, To prove the doctrine all di-vine.

2. Thus shall we best proclaim abroad The hon - ors of our Saviour God, When his salvation reigns within, And grace subdues the power of sin.

3. Our flesh and sense must be denied, Am - bi-tion, envy, lust, and pride; While justice, temperance, truth, and love, Our inward pi - e - ty approve.

Un Poco Staccato.

*Allegro non troppo.*

1. The spa-cious fir - ma - ment on high, With all the blue e - the - real sky, And spangled heav'ns, a shining frame, Their great o - rig - i - nal pro - claim ;

2. Soon as the evening shades pre - vail, The moon takes up the wondrous tale, And nightly to the listening earth Repeats the sto - ry of her birth ;

3. What tho' in sol - emn si - lence all Move round this dark ter - res - trial ball ; What tho' no re - al voice nor sound A - midst their ra - diant orbs be found :

*f* Unison.

Th' unwearied sun, from day to day, Doth his Cre - a - tor's pow'r dis - play ; And pub - lish - es to ev - 'ry land The work of an Al - migh - ty hand.

Whilst all the stars, which round her burn, And all the plan - ets in their turn, Con - firm the ti - dings as they roll, And spread the truth from pole to pole.

In reason's ear they all re - joice, And ut - ter forth a glorious voice ; For - ev - er sing - ing, as they shine, "The hand that made us is di - vine."

Andante Sostenuuto.

1. The flow-ry spring, at God's command, Perfumes the air, and paints the land; The summer rays with vigor shine, To raise the corn, and cheer the vine.

To raise the corn, And cheer the vine.

## BRIDGEWATER. L. M.

EDSON.

Allegro.

1. My soul, thy great Cre-a-tor praise, When clothed in his ce-lestial rays,

He in full maj-es-ty ap-pears, And like a robe his glo-ry wears.

He in full maj-es-ty ap-pears, He in full maj-es-ty ap-pears, And like a robe his glo-ry wears.

He in full maj-es-ty ap-pears, He in full maj-es-ty ap-pears, And like a robe his glo-ry wears.



# GLOWING. \* L. M.

Arranged from NEUKOMM.

69

*Allegro.*

1. O, hap - py day, that fixed my choice On thee, my Saviour and my Lord ! Well may this glowing heart re-joice, And tell its raptures all a-broad ! And tell its raptures all a - broad.

# VANDEEREN. L. M. DOUBLE.

Arranged by L. M.

*Allegro Moderato.*

1. My God ! all nature owns thy sway ; Thou giv'st the night and thou the day : When all thy loved creation wakes, When morning, rich in lustre, breaks,

And bathes in dew the opening flower, To thee we owe her fra-grant hour ; And when she pours her choral song, Her mel-o - dies to thee be - long.

\* The above tunes may be found useful for Singing Schools.

Allegro Moderato.

1. For - give the song that falls so low, Be-neath the grat - i - tude I owe, It means thy praise, how - ev - er poor; It means thy praise, how - ev - er poor; It means thy praise, Howev - er poor; It means thy

ev - - er poor; *p* Soli. *f* Tutti.

means thy praise how-ev - er poor; An an - gel's song can do no more. It means thy praise, how-ev - er poor; An angel's song can do no more.

praise, How - ev - er poor;

## MOORE. L. M.

Andante.

1. Su-preme and u - ni - ver - sal Light! Fountain of reason! Judge of right! Pa-rent of good! whose blessings flow On all a - bove, and all be-low.

Soli. Tutti.

## ALMON. L. M.

Arranged from BENNETT.

71

Andante.

1. Amidst a world of hopes and fears, A wild of cares, and toils, and tears, Where foes a-larm, and dan-gers threat, And pleasures kill, and glories cheat.

*Soli.* *Tutti.*

## YOUNG. L. M.

E. HOBART.

Allegro Moderato.

1. Where can we hide, and whither fly, Lord, to es-cape thy piercing eye? With thee it is not day and night, But darkness shineth as the light.

## POMFRET. L. M.

Arranged from HOLYOKE COLLECTION.

Allegro Moderato.

1. All-seeing God! 'tis thine to know The springs whence wrong opinions flow: To judge, from princi-ples with-in, When frail-ty errs, and when we sin.



## HOPE. L. M.

J. GIBSON.

Legato.

1. How pleasant, how di-vine - ly fair, O Lord of hosts, thy dwellings are! With long desire my spir - it faints To meet th' as-semblies of thy saints.

2. My flesh would rest in thine a - bode; My panting heart cries out for God; My God, my King, why should I be So far from all my joys and thee?

3. Blest are the saints, who dwell on high, Around thy throne, above the sky; Thy brightest glories shine a - bove, And all their work is praise and love.

## ABBEY. L. M.

HANDEL.

Andante.

1. Lo, God is here! let us a - dore, And hum-bly bow be - fore his face: Let all with - in us feel his power, Let all within us seek his grace.

2. Lo, God is here! Him, day and night, U - nit - ed choirs of an-gels sing; To him, enthroned above all height, Heaven's host their noblest homage bring.

3. Be-ing of be-ings, may our praise Thy courts with grate-ful fragrance fill! Still may we stand be-fore thy face, Still hear and do thy sovereign will!

# CONCONE. L. M.

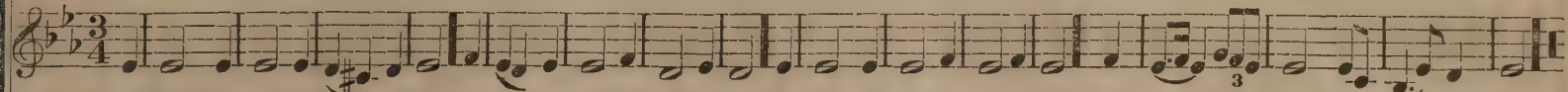
Arranged from CONCONE.

73

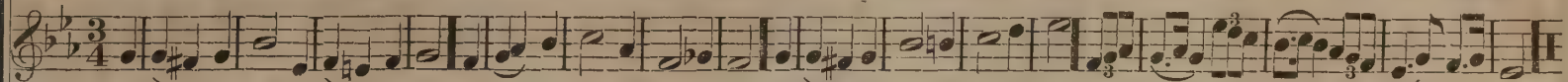
Andantino.



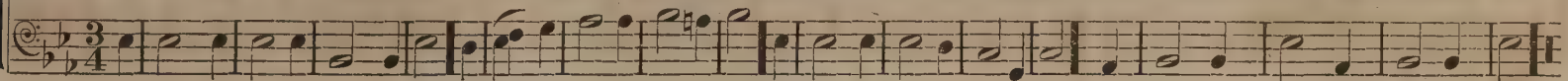
1. Sweet is the light of Sab-bath eve, And soft the sunbeams lingering there, For these blest hours the world I leave, Wafted on wings of faith and prayer.



2. The time how love-ly and how still ; Peace shines and smiles on all below, The plain, the stream, the wood, the hill, All fair with eve - ning's set - ting glow.



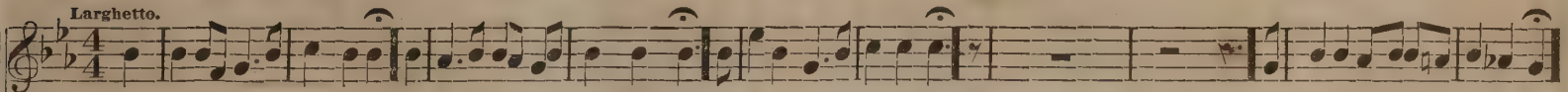
3. Sea - son of rest! the tranquil soul Feels the sweet calm and melts to love, And while these sacred moments roll, Faith sees a smil - ing heaven a - bove.



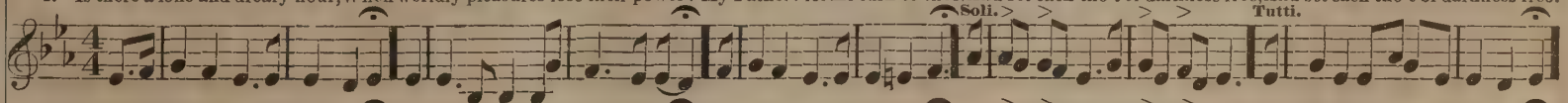
# JOB. L. M.

DR. WM. RUSSELL.

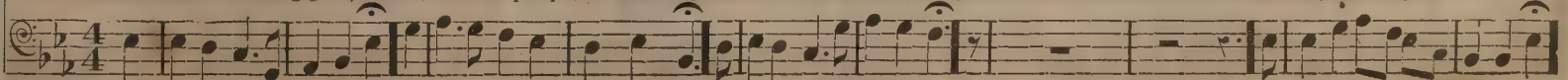
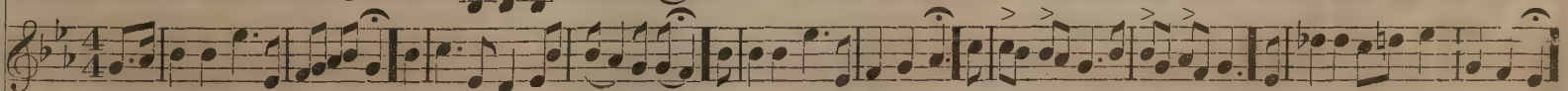
Larghetto.



1. Is there a lone and dreary hour, When worldly pleasures lose their power? My Father! let me turn to thee, And set each tho't of darkness free, And set each tho't of darkness free.



2. Is there a time of rushing grief, Which scorns the prospect of relief? My Father! break the cheerless gloom, And bid my heart its calm resume, And bid, &c.



*Allegro Moderato.*

1. Lord, how de - light - ful 'tis to see A whole as - sem - bly worship thee! At once they sing, at once they pray, They hear of heaven and learn the way.

2. O, write up - on my mem'ry, Lord, The text and doctrine of thy word; That I may break thy laws no more, But love thee bet - ter than be - fore.

*Soli.* *Tutti.*

## DRUMMOND. L. M.

*Andante.*

1. As bod - y when the soul has fled, As barren trees, decayed and dead, Is faith; a hope-less, life-less thing, If not of righteous deeds the spring.

2. One cup of heal - ing oil and wine, One tear-drop shed on mercy's shrine, Is thrice more grateful, Lord, to thee, Than lift-ed eye or bend-ed knee.

3. In true and heaven-born faith, we trace The source of every Christian grace; Within the pi - ous heart it plays, A living fount of joy and praise.

*p* *Cres.* *Soli.* *Tutti.*



Andante.

1. Have mercy on me, O my God, In lov - ing kind-ness hear my prayer : Withdraw the ter-ror of thy rod ; Lord, in thy ten-der mer-cy spare.

Soli. Tutti.

2. Of - fen - ces rise where'er I look, But I con - fess their guilt to thee ; Blot my transgressions from thy book ; Wash me from all in - i - qui-ty.

Soli. Tutti.

3. Not streaming blood nor cleansing fire Thy seeming an - ger can ap-pease ; Burnt-offerings thou dost not re-quire, Or glad-ly I would render these.

## WATERVILLE. L. M.

Moderato.

1. O God, my Fa-ther, and my King, Of all I have, or hope, the spring ! Send down thy spirit from above, And fill my heart with heavenly love.

2. May I from eve - ry act ab - stain, That hurts or gives a - nother pain : And bear a sym-pa-thiz-ing part, Whene'er I meet a wounded heart.

3. And let my neighbour's prosperous state A mu - tual joy in me cre - ate ; His virtuous tri-umph let me join ; His peace and happiness be mine.

Vivace.

1. Ye Christian heroes, go, proclaim Sal - vation in Im - manuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

## LYNDON. L. M.

D. H. NORRIS.

Allegro.

1. Now be my heart inspired to sing The glories of my Sa - viour King; He comes with blessings from above, And wins the nations to his love.

## PARIS. L. M.

WM. BILLINGS.

Allegro Maestoso.

1. Praise waits in Zion, Lord, for thee; Thy saints adore thy ho - ly name; Thy creatures bend th' obe - dient knee, And, humbly, thy protection claim.

Andantino.

1. Softly the shade of evening falls, Sprinkling the earth with dew - y tears ; While nature's voice to slumber calls, And silence reigns within the spheres.

2. I lay my bod-y down to sleep ; Peace is the pil - low for my head ; While well-appointed angels keep Their watchful stations round my bed.

## OMNIPRESENCE. L. M.

Andante.

1. Lo, God is here ! Let us a - dore, And humbly bow be - fore his face ; Let all with-in us feel his pow'r, Let all with-in us seek his grace.

Soli. Tutti.

## PRIEST. L. M.

Arranged from CONCONE

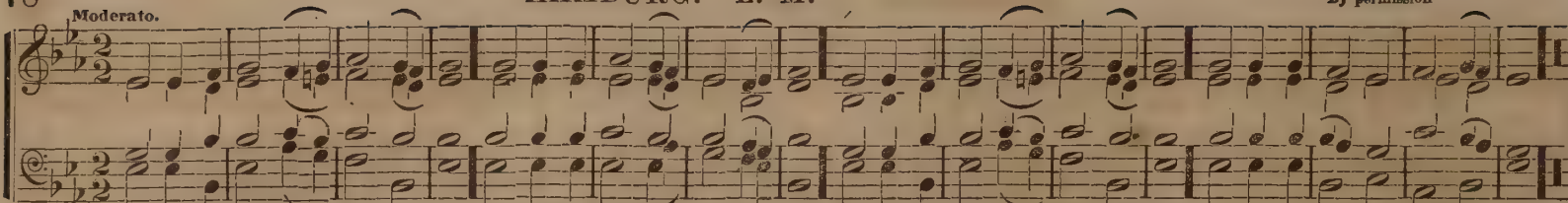
Andante.

1. A - sleep in Je - sus ! blessed sleep ! From which none ever wakes to weep ; A calm and undisturbed re- pose, Un-brok-en by the dread of foes.

Ritard.



Moderato.

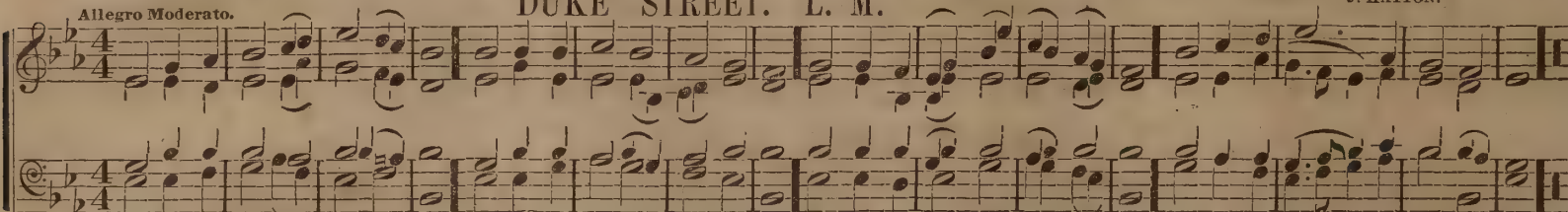


1. Kingdoms and thrones to God be-long ; Crown him, ye nations, in your song ; His wondrous name and power rehearse ; His honors shall en-rich your verse.

Allegro Moderato.

## DUKE STREET. L. M.

J. HATTON.

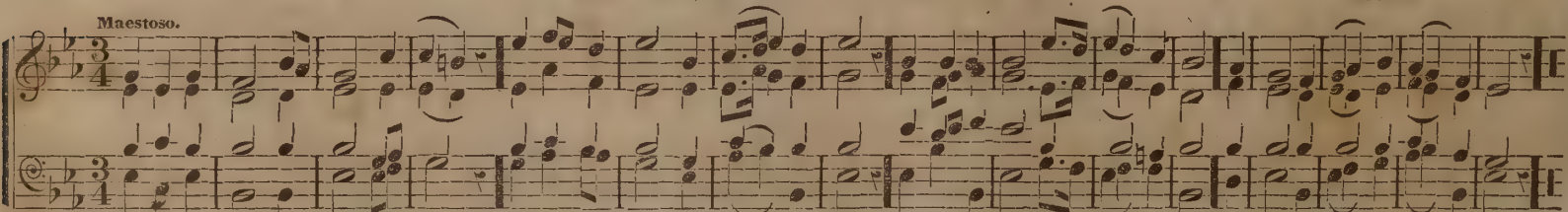


1. Lord, when thou didst ascend on high, Ten thousand angels filled the sky ; Those heavenly guards around thee wait, Like chariots, that at - tend thy state.

## NINETY-SEVENTH PSALM. L. M.

TUCKEY.

Maestoso.

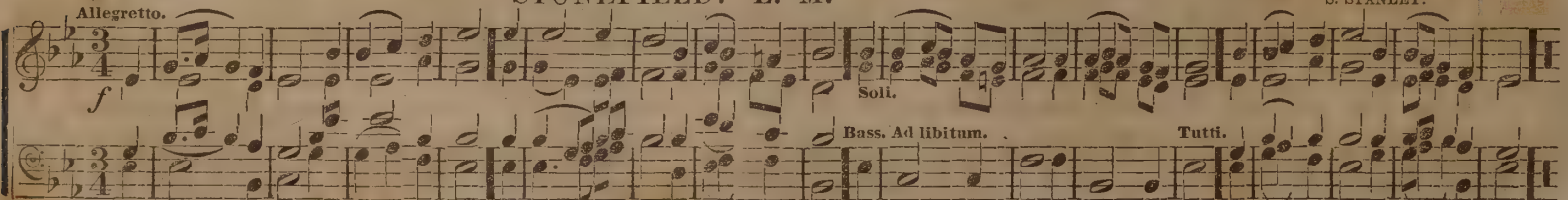


1. Darkness and clouds of aw-ful shade, His dazzling glo - ry shroud in state, Justice and truth his guards are made, And fix'd by his pavilion, wait.

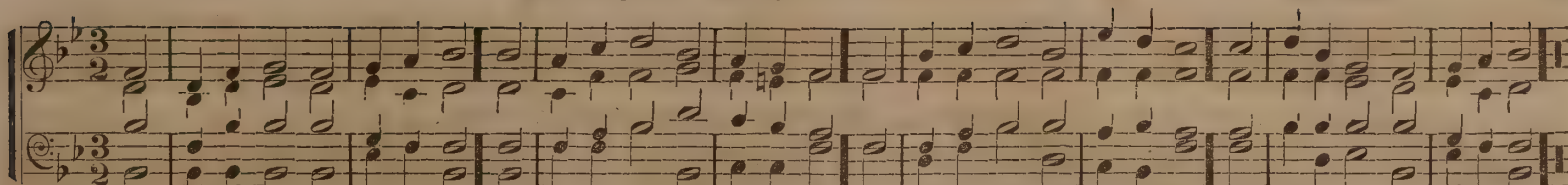
## STONEFIELD. L. M.

S. STANLEY.

Allegretto.



1. O all . . . ye people shout and sing Hosan - nas to your heavenly King ; Where'er the sun's bright glories shine, Ye nations praise his name divine.

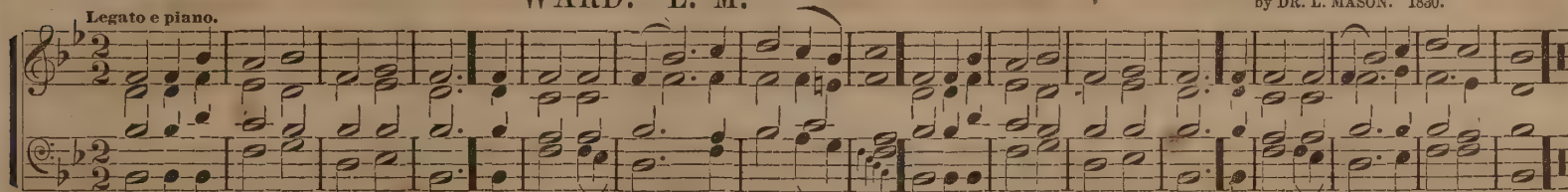


1. Thus far the Lord has led me on; Thus far his power prolongs my days; And every evening shall make known Some fresh me-mo-rial of his grace.

## WARD. L. M.

Arranged from a "Scotch tune,"  
by DR. L. MASON. 1830.

*Legato e piano.*

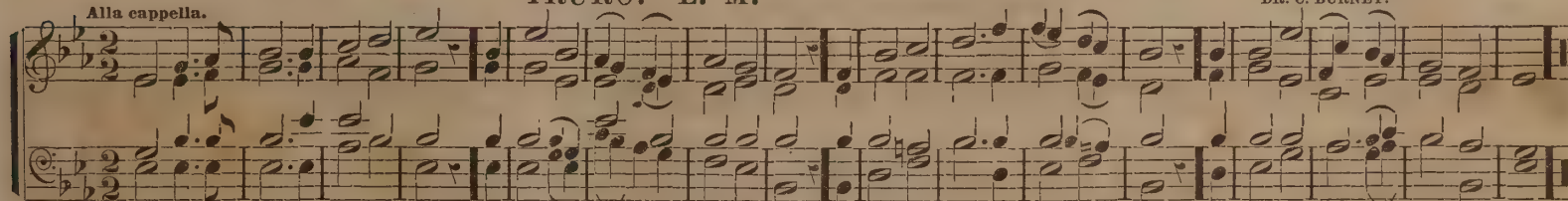


1. There is a stream, whose gentle flow Sup-plies the ci - ty of our God; Life, love, and joy, still gliding thro', And watering our divine a - bode.

## TRURO. L. M.

DR. C. BURNEY.

*Alla cappella.*

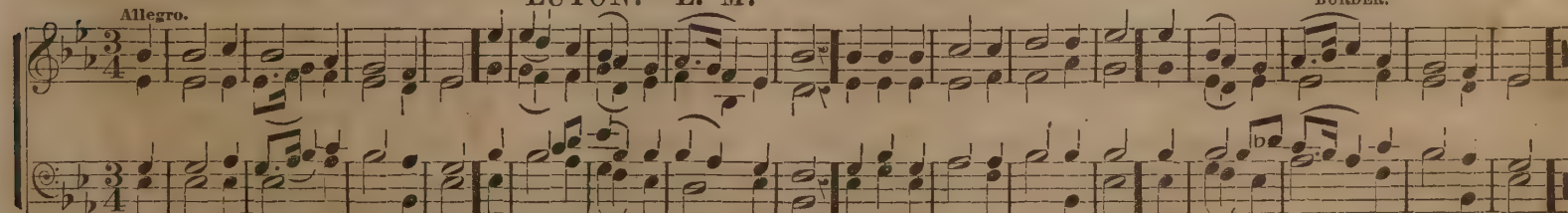


1. Now to the Lord a no-ble song! Awake, my soul; awake, my tongue; Hosan-na to th'e - ter - nal name, And all his boundless love proclaim.

## LUTON. L. M.

BURDER.

*Allegro.*



1. With all my powers of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise

## OLD HUNDRED. L. M.

Choral.

1. Be thou, O God, ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth displayed, Till thou art here, as there, o - beyed.

## WELLS. L. M.

HOLDRAID.

Allegro Moderato.

1. Life is the time to serve the Lord, The time t' insure the great reward; And while the lamp holds out to burn, To thee the sin - ner may re - turn.

## WINDHAM. L. M.

D. READ.

Minor.

1. Broad is the road that leads to death, And thousands walk to - gether there; But wisdom shows a nar - row path, With here and there a trav - el - ler.

## NAPLES. L. M.

REED.

Lamentoso. Minor.

1. Shall the vile race of flesh and blood Contend with their Creator, God? Shall mortal worms presume to be More holy, wise, or just, than he? More holy, wise, or just, than he?

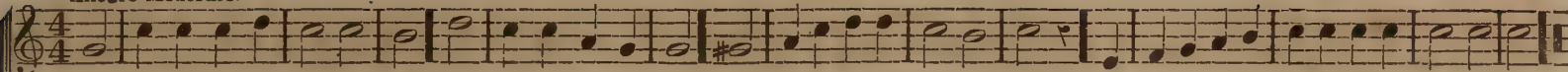


# FLORA. C. M.

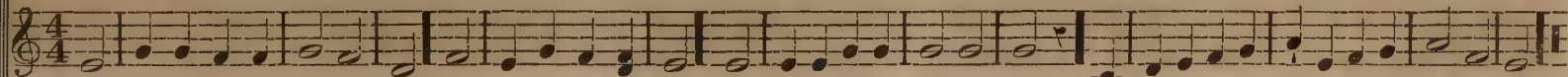
Altered from COLSON

81

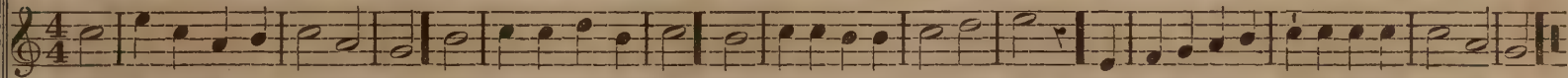
*Allegro Moderato.*



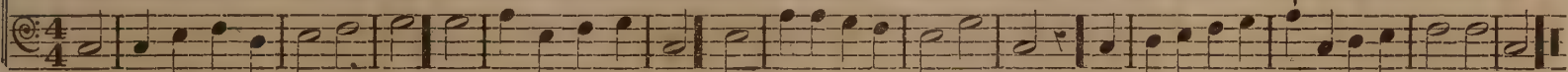
1. To our Redeemer's glorious name A-wake the sacred song! O, may his love, immortal flame, Tune every heart and tongue, Tune every heart and tongue.



2. His love what mortal tho't can reach! What mortal tongue display! Im - ag - ination's utmost stretch In wonder dies a-way, In wonder dies a-way.



3. Dear Lord, while we, a - doring, pay Our humble thanks to thee, May every heart with rapture say, "The Saviour died for me, The Saviour died for me.

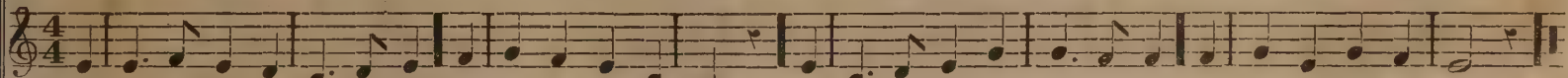


# CROWN. C. M.

*Legato.*



1. A host of spir-its round the throne In humble posture stand, On eve-ry head a star-ry crown, A palm in eve-ry hand.

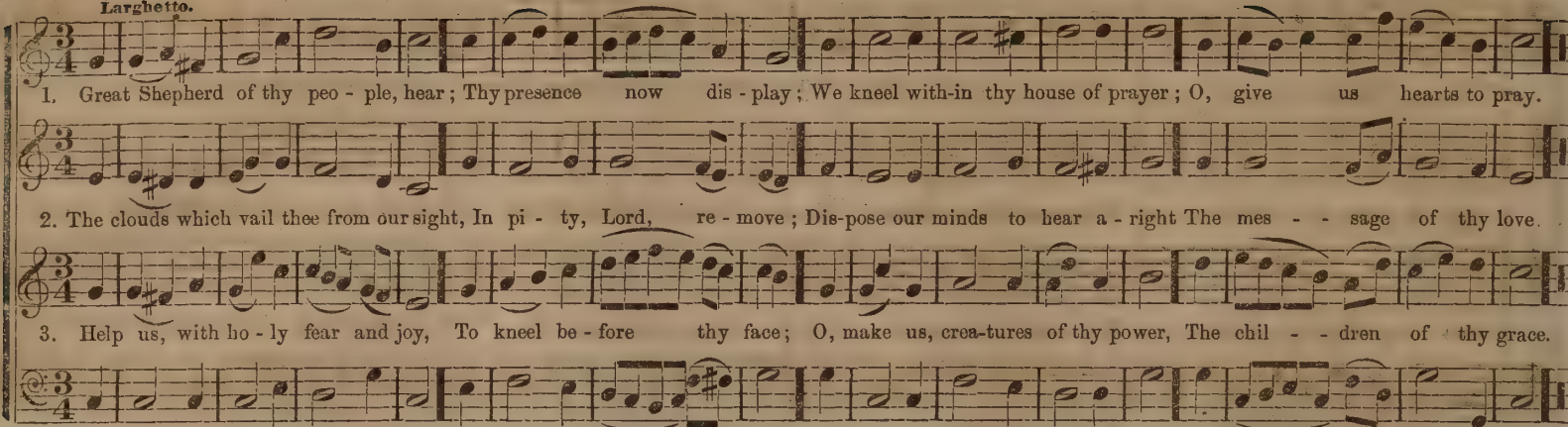


2. From different regions of the globe These happy spir-its came; In Je-sus they their trust reposed, And triumphed in his name.



3. One glorious bod - y now they make, More glorious far their Head; Their souls to rapturous joys awake; Their sorrows all are fled.



*Larghetto.*


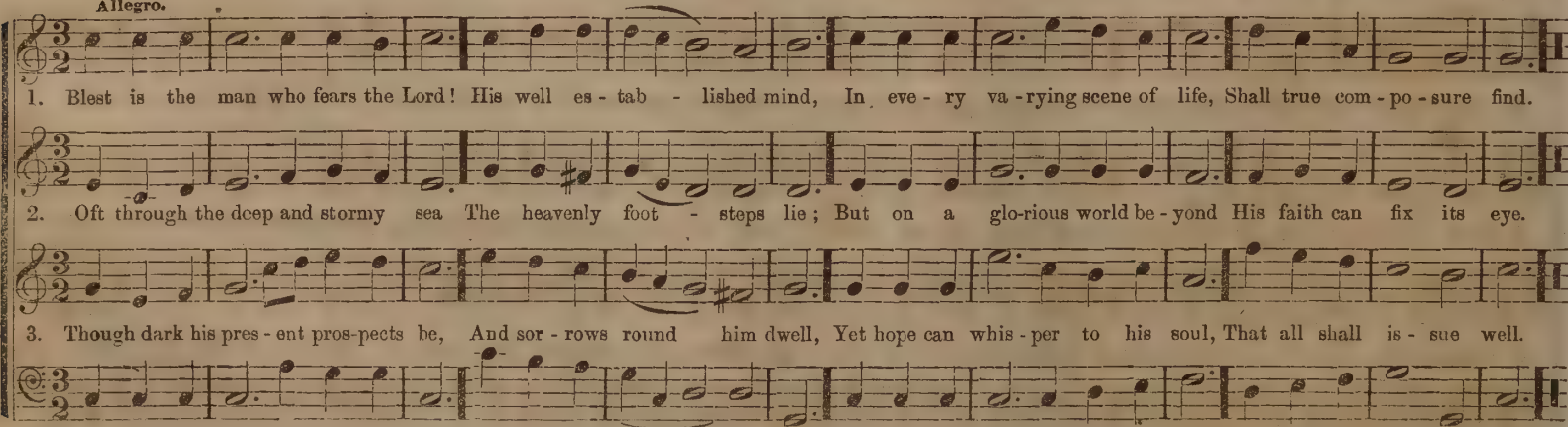
1. Great Shepherd of thy peo - ple, hear; Thy presence now dis - play; We kneel with-in thy house of prayer; O, give us hearts to pray.

2. The clouds which veil thee from our sight, In pi - ty, Lord, re - move; Dis-pose our minds to hear a - right The mes - - sage of thy love.

3. Help us, with ho - ly fear and joy, To kneel be - fore thy face; O, make us, crea-tures of thy power, The chil - - dren of thy grace.

## INFLUENCE. C. M.

T. FOWNES.

*Allegro.*


1. Blest is the man who fears the Lord! His well es - tab - lished mind, In eve - ry va - rying scene of life, Shall true com - po - sure find.

2. Oft through the deep and stormy sea The heavenly foot - steps lie; But on a glo - rious world be - yond His faith can fix its eye.

3. Though dark his pres - ent pros - pects be, And sor - rows round him dwell, Yet hope can whis - per to his soul, That all shall is - sue well.

Allegro.

## BENT. C. M.

ENGLISH COPY.

83

1. Come, O thou King of all thy saints, Our humble tribute own, While with our praises and complaints, We bow be-fore thy throne, We bow before thy throne.

Soli. Tutti.

Allegro Moderato.

## ALECIA. C. M.

J. GIBSON.

1. When musing sor-row weeps the past, And mourns the pres - ent pain; 'Tis sweet to think of peace at last, - And feel that death is gain.

Allegro Moderato.

## COMMUNION. C. M.

1. Lord, at thy ta - ble we be - hold The wonders of thy grace, But most of all ad - mire that we Should find a wel - come place;



Andante.

1. Calm on the listening ear of night Come heaven's melodious strains, Where wild Ju - de - a stretches far Her sil - ver-mantled plains!

2. Ce - lstial choirs, from courts above, Shed sa - cred glories there; And an - gels, with their sparkling lyres, Make mu - sic on the air.

3. The answering hills of Pal - es-tine, Send back the glad re - ply; And greet, from all their ho - ly heights, The day-spring from on high.

## FRUIT STREET. C. M.

Andantino.

1. Thee we a - dore, E - ter - nal Name, And humbly own to thee, How fee - ble is our mor - tal frame, What dy - ing worms are we.

2. The year rolls round, and steals a - way The breath that first it gave; Whate'er we do, where'er we be, We're travelling to the grave.

3. Great God, on what a slen - der thread Hang ev - er - last - ing things! The fi - nal state of all the dead Up - on life's fee - ble strings.

# DIADEM. C. M.

T. FOWNES.

85

*Animato.*

1. All hail the power of Je - sus' name, Let an - gels pros-trate fall; Bring forth the roy - al di - a -

2. Let eve - ry kin - - dred, eve - ry tribe, On this ter - res - trial ball, To him all maj - es - ty as -

The first system of the musical score for 'Diadem' consists of two staves. The first staff is in treble clef with a 2/2 time signature. The second staff is in bass clef with a 2/2 time signature. The music is in C major and features a melody with eighth and sixteenth notes, often beamed together. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

dem, And crown him, crown him, crown him Lord of all, And crown him Lord of all.

cribe, And crown him, crown him, crown him Lord of all; And crown him Lord of al

The second system of the musical score continues the melody from the first system. It also consists of two staves in treble and bass clefs with a 2/2 time signature. The lyrics continue, with the melody featuring similar rhythmic patterns of eighth and sixteenth notes.

Bring forth the roy - al di - a - dem, And crown him  
To him all maj - es - ty as - crite, And crown him

## WINBOURN. C. M.

Arranged from B. CUZENS.

Allegro.

1. O for a thousand tongues to sing My dear Redeemer's praise, The glories of my God and King, The tri - umphs of his grace, The triumphs of his grace!

2. My gracious Master and my God, As-sist me to proclaim, To spread through all the earth abroad, The hon - ors of thy name, The honors of thy name.

3. Jesus! the name that calms our fears, That bids our sorrows cease; 'Tis music in the sin - ner's ears; 'Tis life, and health, and peace, 'Tis life, and health, and peace.

*Soli.* *Tutti.*

## CAIRO. C. M.

Not original.

Allegro Moderato.

1. O that I knew the secret place Where I might find my God! I'd spread my wants before his face, And pour my woes abroad, And pour my woes abroad.

2. I'd tell him how my sins arise; What sorrows I sus - tain; How grace decays, and comfort dies, And leaves my heart in pain, And leaves my heart in pain.

3. He knows what arguments I'd take To wrestle with my God; I'd plead for his own mercy's sake, And for my Saviour's blood, And for my Saviour's blood.

*Soli.* *Tutti.*



# NEW LITCHFIELD. C. M.

By permission. CH. ZEUNER.

87

*Allegretto.*

1. What glo - ry gilds the sa - cred page! Ma - jes - tic, like the sun, It gives a light to eve - ry age; It gives, but borrows none.

*Soli.* *Tutti.*

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, also with a key signature of one sharp and a 3/4 time signature. The lyrics are written below the vocal staff, with 'Soli.' and 'Tutti.' markings indicating different sections of the piece.

# FOREST HILL. C. M.

D. H. NORRIS.

*Larghetto.*

1. Thee we a - dore, E - ter - nal Name, And humbly own to thee, How fee - ble is our mor - tal frame, What dy - ing worms are we.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, also with a key signature of one sharp and a 2/2 time signature. The lyrics are written below the vocal staff.

# CLAIM. C. M.

SHELDON.

*Choral.*

1. My God, I know, I feel thee mine, And will not quit my claim, Till all I have is lost in thine, And all re - newed I am.

The musical score consists of three staves. The top staff is a choral line in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, also with a key signature of one sharp and a 2/2 time signature. The lyrics are written below the choral staff.

## MEXICO: C. M.

Andante Allegro.

1. Thou boundless Source of eve-ry good, Our best de-sires ful-fill; We would a-dore thy won-drous grace, And mark thy sovereign will.

2. In all thy mer-cies may our souls Thy boun-teous good-ness see; Nor let the gifts thy hand im-parts Es-trange our hearts from thee.

3. Teach us, in time of deep dis-tress, To own thy hand, O God, And in sub-mis-sive si-lence learn The les-sons of thy rod.

## SUDBURY. C. M.

Not original.

Allegro,

1. How firm the saint's foun-da-tion stands! His hopes can ne'er re-move, Sus-tained by God's al-migh-ty hand, And sheltered in his love.

2. God is the treas-ure of his soul, A source of sa-cred joy, Which no af-flic-tions can con-trol, Nor death it-self des-troy.

3. Lord, may we feel thy cheer-ing beams, And taste thy saints' re-pose; We will not mourn the per-ish-ed streams, While such a fountain flows.

# BATH CHAPEL. C. M.

B. MILGROVE.

89

*Allegro.*

1. Through endless years thou art the same, O thou e - ter - nal God ; Each fu - ture age shall know thy name, And tell thy works a - broad.

2. The strong foun - dations of the earth Of old by thee were laid ; By thee the beau-teous arch of heaven With match - less skill was made.

3. Soon shall this good - ly frame of things, Cre - a - ted by thy hand, Be, like a ves - ture, laid a - side, And changed at thy command.

# FRAGRANCE. C. M.

Arranged from the "Oratorio of David,"  
Composed by NEUKOMM.

*Andantino.*

1. When ver - dure clothes the fer - tile vale, And blos-soms deck the spray, And fragrance breathes in eve - ry gale, How sweet the ver - nal day !

2. Hark ! how the feath-ered warblers sing ! 'Tis na - ture's cheer - ful voice ; Soft mu - sic hails the love - ly spring, And woods and fields re - joice.

3. O God of na - ture and of grace, Thy heavenly gifts im-part ; Then shall my med - i - ta - tion trace Spring, blooming in my heart.



Allegro.

1. Joy to the world! the Lord is come! Let earth re - ceive her King; Let eve - ry heart prepare him room, And heaven and na - ture sing.

## HICKMAN. C. M.

E. HOBART.

Andante.

1. With - in thy house, O Lord, our God, In glo - ry now ap - pear; Make this a place of thine a - bode, And shed thy bless - ings here.

## BETHEL. C. M.

L. O. GROVER.

Allegro.

1. Give me the wings of faith, to rise With-in the veil, and see The saints a - bove, how great their joys, How bright their glories be.

Andante.

1. When float - ing on life's troubled sea, By storms and tempests driven, Hope, with her ra - dant finger points To bright-er scenes in heaven.

2. She bids the storms of life to cease, The troubled breast be calm; And in the wounded heart she pours Re - li-gion's healing balm.

3. Her hal - lowed influence cheers life's hours Of sad-ness and of gloom; She guides us thro' this vale of tears, To joys be-yond the tomb.

## ANNIE. C. M.

Arranged from BELBY.

Allegro Moderato.

1. O God, we praise thee, and con-fess That thou the on - ly Lord And ev - er - last - ing Fa - ther art, By all the earth a-dored.

2. To thee all an - gels cry a - loud; To thee the powers on high, Both cher - u - bim and ser - a - phim, Con - tin - u - ally do cry,—

3. "O ho - ly, ho - ly, ho - ly Lord, Whom heavenly hosts o - bey, The world is with the glo - ry filled Of thy ma - jes - tic sway.

Allegro.

1. But who shall see the glo-rious day, When, throned on Zi-on's brow, The Lord shall rend that veil a-way, Which blinds the nations now? Which blinds, &c.

*Soli.* *Tutti.*

2. When earth no more beneath the fear Of his re-buke shall lie, When pain shall cease, and eve-ry tear Be wiped from every eye, Be wiped, &c.

*Soli.* *Tutti.*

3. Then, Ju-dah, thou no more shalt mourn Beneath the heathen's chain; Thy days of splendor shall re-turn, And all be new again, And all be new a-gain.

## WILBER. C. M.

Legato e Dolce.

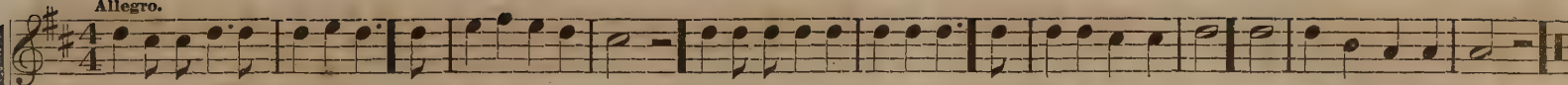
1. By cool Si-lo-am's sha-dy rill How fair the li-ly grows! How sweet the breath, beneath the hill, Of Shar-on's dew-y rose!

2. Lo! such the child whose ear-ly feet The paths of peace have trod, Whose se-cret heart, with in-fluence sweet, Is up-ward drawn to God.

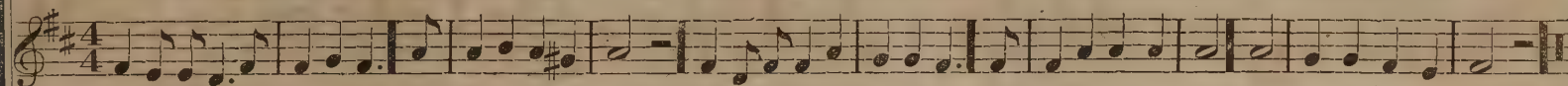
3. By cool Si-lo-am's sha-dy rill, The li-ly must de-cay; The rose, that blooms be-neath the hill, Must short-ly fade a-way.



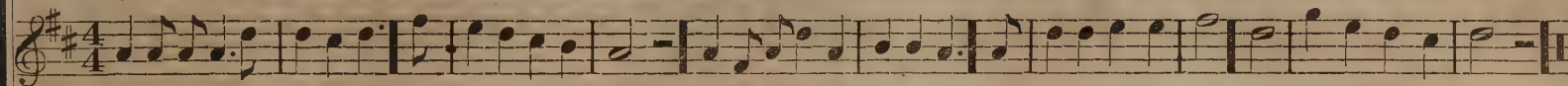
## Allegro.



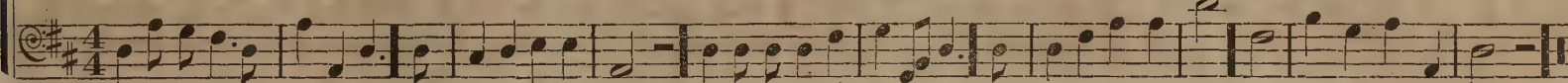
1. Joy to the world ! the Lord is come ! Let earth receive her King ; Let every heart prepare him room, And heaven and nature sing, And heaven and nature sing.



2. Joy to the earth ! the Saviour reigns ! Let men their songs employ ; While fields, and floods, rocks, hills, and plains, Repeat the sounding joy, Repeat the sounding joy



3. No more let sins and sorrows grow, Nor thorns infest the ground ; He comes to make his blessings flow Far as the curse is found, Far as the curse is found.

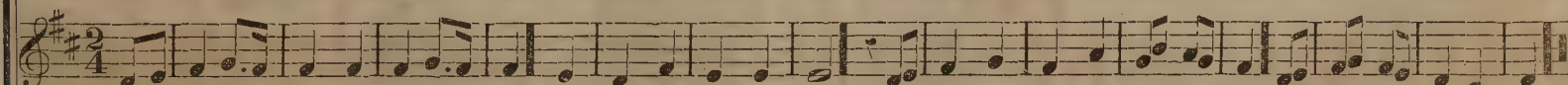


## HARP. C. M.

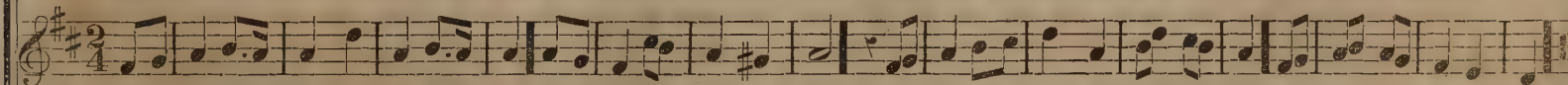
## Andante.



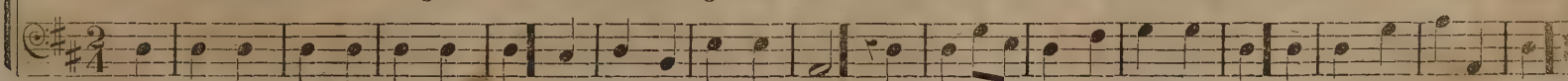
1. Far from these nar - row scenes of night, Un - bounded glo - ries rise, And realms of joy and pure de - light, Unknown to mor - tal eyes.



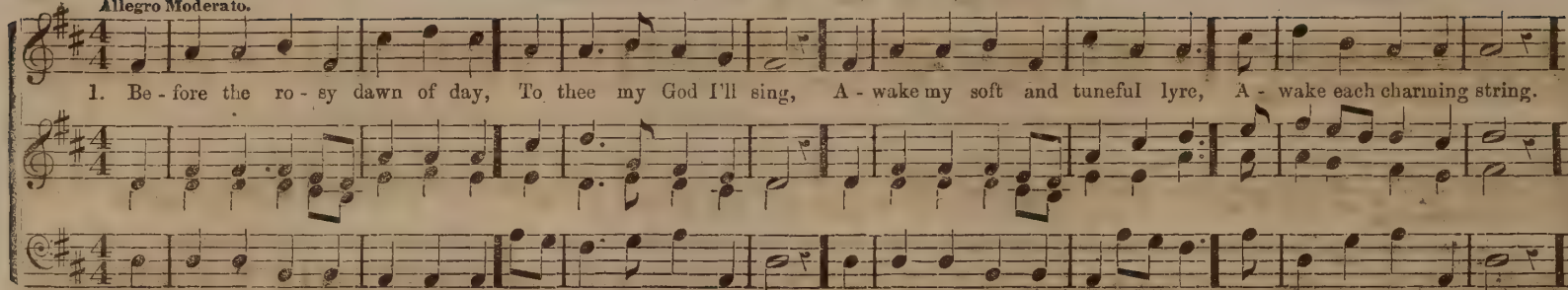
2. Fair, dis - tant land ! could mor - tal eyes But half its charms ex - plore, How would our spir - its long to rise, And dwell on earth no more !



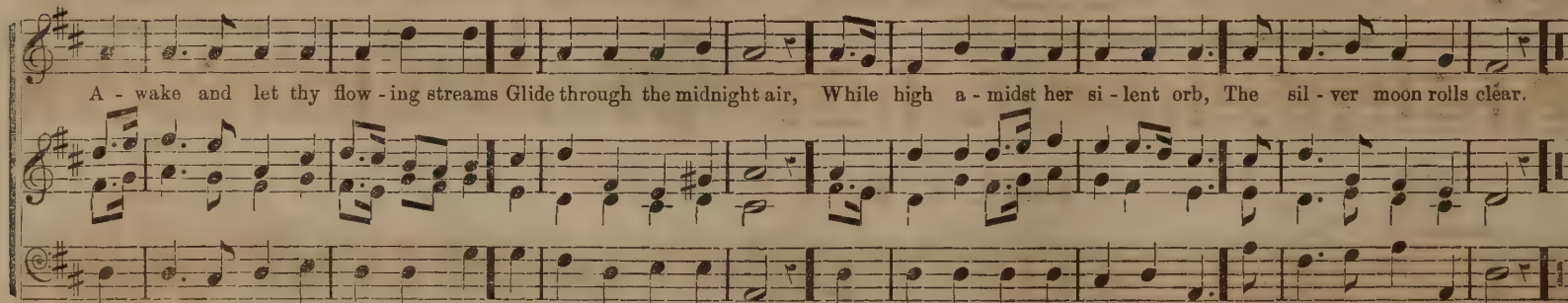
3. No cloud those bliss - ful re - gions know, Realms ev - er bright and fair ; For sin, the source of mor - tal woe, Can nev - er en - ter there.



Allegro Moderato.



1. Be - fore the ro - sy dawn of day, To thee my God I'll sing, A - wake my soft and tuneful lyre, A - wake each charming string.

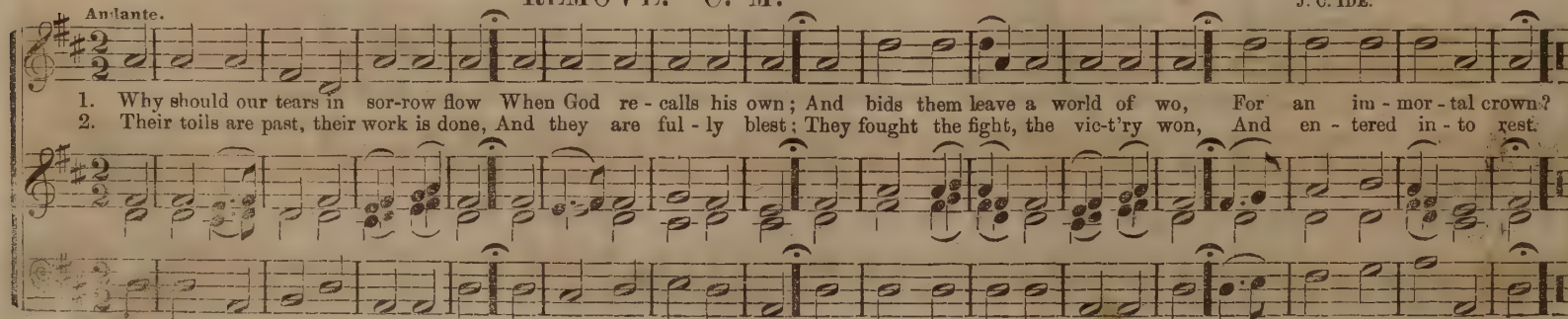


A - wake and let thy flow - ing streams Glide through the midnight air, While high a - midst her si - lent orb, The sil - ver moon rolls clear.

## REMOVE. C. M.

J. C. IDE.

Andante.



1. Why should our tears in sor-row flow When God re - calls his own; And bids them leave a world of wo, For an im - mor - tal crown?  
2. Their toils are past, their work is done, And they are ful - ly blest: They fought the fight, the vic-t'ry won, And en - tered in - to rest.

# ALLEGRIS CHANT. C. M.

From the "American Harp."  
By permission. CH. ZEUNER.

95

Andante.

1. Not to the ter - rors of the Lord, The tem-pest, fire and smoke; Not to the thunder of that word, Which God on Sinai spoke.

Unison.

# VERNON. C. M.

Arranged from T. OLMSTED.

Larghetto.

1. The long-lost son, with streaming eyes, From fol - ly just a - wake, Re - views his wanderings with surprise; His heart be - gins to break.

# SECRET PRAYER. C. M.

From the "Herald of Sacred Song,"  
By permission of H. N. STONE

With expression.

1. Prayer is the soul's sin - cere de - sire, Un - uttered or expressed, The mo - tion of a hid - den fire, That trembles in the breast.  
2. Prayer is the bur - den of a sigh, The fall - ing of a tear, The up - ward glanc - ing of an eye, When none but God is near.



## Allegro Moderato.

1. How sweet, how heavenly is the sight, When those that fear the Lord, In mu-tual love and peace u - nite, And thus ful - fil his word!—

2. When each can feel his brother's sigh, And with him bear a part; When sor - row flows from eye to eye, And joy from heart to heart.

3. When love, in one de-light-ful stream, Thro' every bosom flows; And u - nion sweet, and dear es - teem, In eve - ry ac - tion glows.

## STRATHAM. C. M.

From C. LOCKHART.

## Allegro Maestoso.

Blest are the souls.....that hear and know The gos - pel's joy - ful sound; Peace shall at - tend the path they go, And light their steps surround.

Blest are the souls that hear and know The gos - pel's joy - ful sound; Peace shall at - tend..... the path they go, And light their steps surround.

Blest are the souls that hear and know The gos - pel's joy - ful sound; Peace shall attend the path they go, And light their steps surround.

Not too fast.

1. Shine on our souls, E - ter - nal God, With rays of beau-ty shine; O, let thy fa - vor crown our days, And all their round be thine.

2. Did we not raise our hands to thee, Our hands might toil in vain; Small joy suc - cess it - self could give, If thou thy love re-strain.

*Soli.* *Tutti.*

SILOAM. C. M.

I. B. WOODBURY.  
By permission.

Andante Sostenuto.

1. By cool Si - lo - am's sha - dy rill How fair the li - ly grows! How sweet the breath, beneath the hill, Of Shar - on's dew - y rose!

2. By cool Si - lo - am's sha - dy rill The li - ly must de - cay; The rose that blooms beneath the hill, Must short - ly fade a - way.

*Soli.* *Tutti.*

Allegro Moderato.

1. Sweet day! so cool, so calm, so bright, Bri - dal of earth and sky, The dew shall weep thy fall to - night, For thou, a - las! must die.

2. Sweet rose! in air whose o - ders wave, And col - or charms the eye, Thy root is ev - er in its grave, And thou, a - las! must die.

3. Sweet spring! of days and ros - es made, Whose charms for beauty vie, Thy days de - part, thy ros - es fade: Thou, too, a - las! must die.

## VINTON. C. M.

R. MOORE.

Andantino.

1. My Shep-herd will sup - ply my need; Je - ho - vah is his name; In pas - tures fresh he makes me feed, Be - side the liv - ing stream. *Soli.* *Tutti.*

2. He brings my wandering spir - it back When I for-sake his ways, And leads me, for his mer - cy's sake, In paths of truth and grace. *Soli.* *Tutti.*

3. When I walk through the shades of death, Thy pres-ence is my stay; A word of thy sup - port - ing breath Drives all my fears a-way.

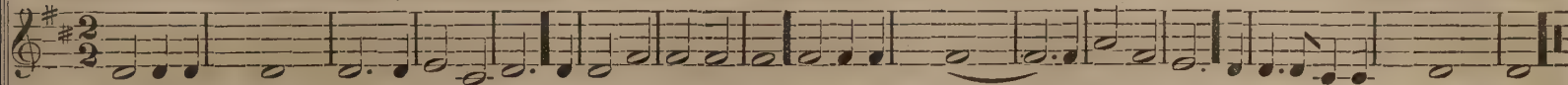


*Andantino.*

Hail, Source of light! a - rise and shine;

Give peace and joy, .....

In us for - ev - er dwell.



Hail, Source of light! .... arise and shine; All gloom and doubts dispel;

Give peace and joy, for we are thine; In us for - ev - er dwell.



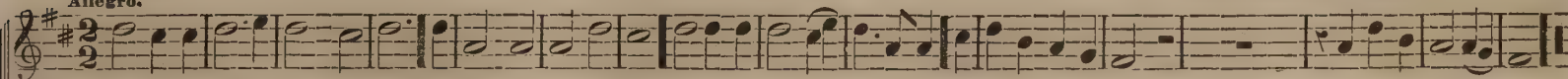
Hail, Source of light! arise and shine;

Give peace and joy, for we are thine;

In us for - ev - er dwell.

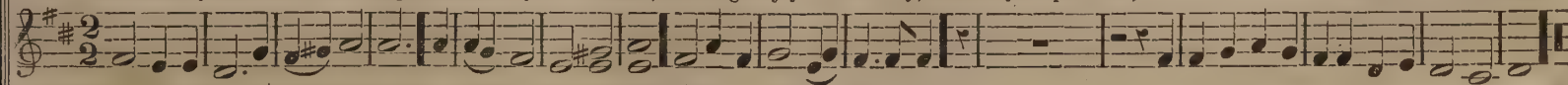
## VICTORY. C. M.

DANIEL READ, (with alterations.)

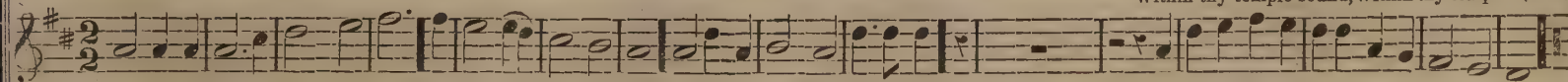
*Allegro.*

Now shall my head be lift - ed high, A - bove my foes around, And songs of joy and vic - to - ry, Within thy temple sound,

Within thy temple sound.

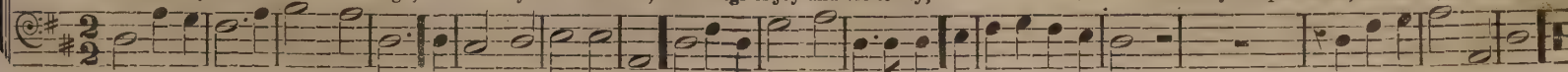


Within thy temple sound, Within thy temple sound.



Now shall my head be lift - ed high, Above my foes around, And songs of joy and vic - to - ry,

Within thy temple sound, Within thy temple sound.



Within thy temple sound,

Within thy temple sound.

*Andante.*

1. Spir-it of peace, ce-les-tial Dove, How ex-cel-lent thy praise! No rich-er gift than Chris-tian love Thy gra-cious power dis-plays.

*p* *Soli.* *Tutti. f*

2. Sweet as the dew on herb and flower, That si-lent-ly dis-tills, At eve-ning's soft and balm-y hour, On Zi-on's fruit-ful hills.

*p* *Soli.* *Tutti. f*

3. So, with mild influence from a-bove, Shall promised grace de-scend, Till u-ni-ver-sal peace and love O'er all the earth ex-tend.

## BACKSTAY. C. M.

*Allegro Moderato.*

1. Let eve-ry mor-tal ear at-tend, And eve-ry heart re-joice; The trum-pet of the gos-pel sounds With an in-vit-ing voice.

2. Ho! all ye hun-gry, starv-ing souls, That feed up-on the wind, And vain-ly strive with earthly toys To fill an emp-ty mind,—

3. E-ter-nal wis-dom has pre-pared A soul-re-viv-ing feast, And bids your long-ing ap-pe-tites The rich pro-vis-ion taste.

# BUTTERFIELD. C. M.

101

*Cantabile.*

1. As twilight's grad-ual veil is spread A - cross the evening sky; So man's bright hours decline in shade, And mor - tal com-forts die.

2. The bloom of spring, the summer rose, In vain pale win - ter brave; Nor youth, nor age, nor wis-dom knows 'A ran - som from the grave.

3. But morning dawns, and spring re - vives, And gen - ial hours re - turn; So man's im - mor - tal soul sur - vives, And scorns the mouldering urn.

# MANSFIELD. C. M.

*Andantino.*

1. One prayer I have, all prayers in one, When I am wholly thine; Thy will, my God, thy will be done, And let that will be mine.

2. All - wise, al-mighty, and all - good, In thee I firm-ly trust; Thy ways, unknown or un - der-stood, Are mer - ci - ful and just.

3. May I re-mem-ber that to thee What-e'er I have I owe; And back, in grat-i-tude from me, May all thy boun - ties flow.



## BOWDOIN SQUARE. C. M.

Arranged from VOGLER,  
by SUMNER HILL.*Alla capella.*

1. No change of time shall ev - er shock My trust, O Lord, in' thee; For thou hast al - ways been my rock, A sure de - fence to me.

## AMELIA. C. M.

T. COMER.

*Allegro Moderato.*

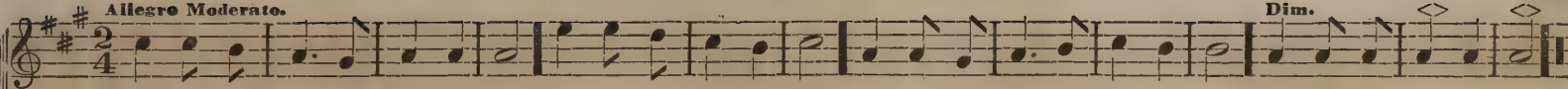
1. With joy we med - i - tate the grace Of our High Priest a - bove: His heart is full of ten - der - ness; His bo - som glows with love.

## YDOLEM. C. M.

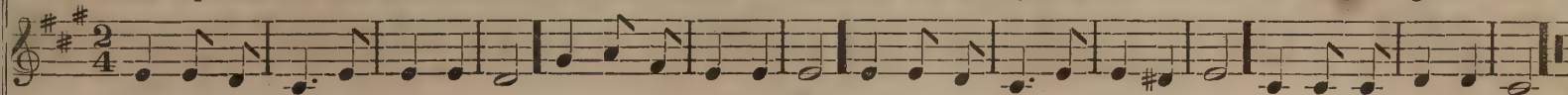
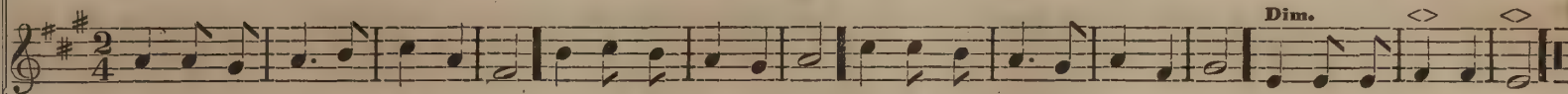
By permission.

*Allegro Vivace.*

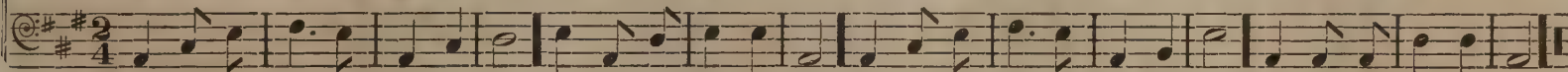
1. Let heathens to their i - dols haste, And wor-ship wood or stone, But my de - light - ful lot is cast, Where God is tru - ly known.

*Allegro Moderato.**Dim.*

1. Faith, hope, and love, now dwell on earth, And earth by them is blest; But faith and hope must yield to love, Of all the gra-cies best.

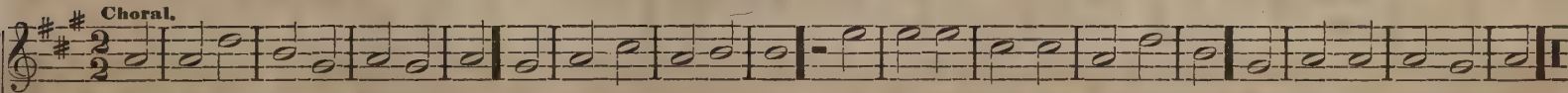
*Dim.*

2. Hope shall to fall fru - i - tion rise, And faith be sight a - bove; These are the means, but this the end, For saints for ev - er love.

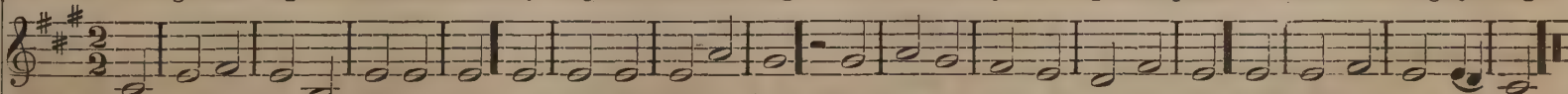


## NOTTINGHAM. C. M.

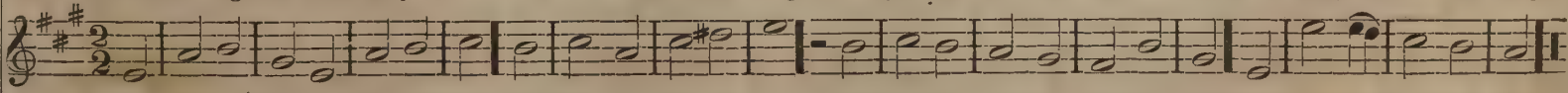
DR. CLARK.

*Choral.*

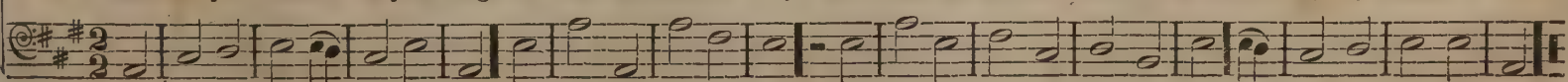
1. Be - gin the high, ce - les-tial strain, My raptured soul, and sing A sa - cred hymn of grateful praise To heaven's al - mighty King.



2. Ye curling fountains, as ye roll Your sil - ver waves a - long, Re - peat to all your ver - dant shores The sub - ject of the song.



3. Bear it, ye breezes, on your wings, To dis - tant climes a - way; And round the wide - ex - tend - ed world The lof - ty theme con - vey.



*Andante.*

1. My soul shall praise thee, O my God, Through all my mor - tal days, And in e - ter - ni - ty pro-long Thy vast, thy boundless praise.

## MERCY. C. M.

S. J. STEVENSON.

*Andante.*

1. Ye trembling souls, dismiss your fears, Be mer - cy all your theme ; For mer - cy like a riv - er flows, In one per - pet - ual stream.

## DEPENDENCE. C. M.

L. DONHAM.

*Maestoso.*

1. To heaven I lift my wait-ing eyes ; There all my hopes are laid ; The Lord, who built the earth and skies, Is my per - pet - ual aid.



## SCENES. C. M.

Arranged.

105

Allegro.

1. Far from these nar - row scenes of night, Un - bounded glo-ries rise, And realms of joy and pure de - light, Un-known to mor-tal eyes.

## SPHERES. C. M. DOUBLE.

Arranged.

Allegro Moderato.

1. The heavenly spheres to thee, O God, At - tune their eve - ning hymn: All wise, all ho - ly, thou art praised In song of ser - a - phim!

Un-num - bered sys-tems, suns, and worlds U - nite to wor - ship thee, While thy ma - jes - tic greatness fills Space, time, e - ter - ni - ty.

**Adagio molto.** **Solo or Quartetto.**

1. Calm on the listening ear of night Come heaven's me-lo-dious strains, Where wild Ju-de - a stretch - es far Her sil - ver - man-tled plains.  
 2. Ce - lestial choirs, from courts a-bove, Shed sa - cred glo - ries there, And angels, with their sparkling lyres, Make mu - sic on the air.

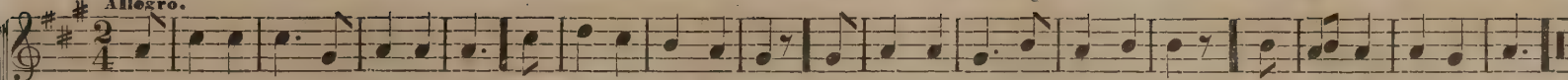
3. The joyous hills of Pal - es - tine Send back the glad re - ply, And greet, from all their holy heights, The day - spring from on high.  
 4. O'er the blue depths of Gal-i - lee There comes a ho - lier calm, And Sharon waves, in sol - emn praise, Her si - lent groves of palm.

## OLD 134th.\* C. M.

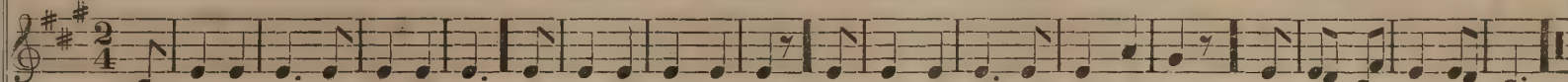
**CHORAL.** **French Melody.**

1. Firm as the earth thy gos - pel stands, My Lord, my hope, my trust; If I am found in Je - sus's hands, My soul can ne'er be lost.  
 2. His hon - or is en-gaged to save The meanest of his sheep; All, whom his heavenly Fa - ther gave, His hand se - cure - ly keep.  
 3. Nor death nor hell shall e'er re-move His fa-vorites from his breast; Within the bo - som of his love They must for - ev - er rest.

\* This melody is set to the 134th of Marot and Beza's Psalms, printed at Strasburg, 1545, and was afterwards applied in England to the 100th Psalm, and since called Old Hundred. The time here is conformable to the original.

*Allegro.*

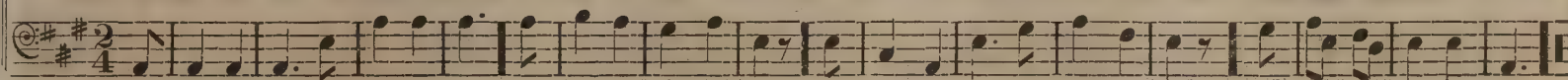
1. Thy goodness, Lord, our souls con-fess, Thy goodness we a-dore; A spring whose blessings nev-er fail, A sea with-out a shore.



2. Sun, moon, and stars, thy love declare In eve-ry gold-en ray; Love draws the cur-tains of the night, And love brings back the day.

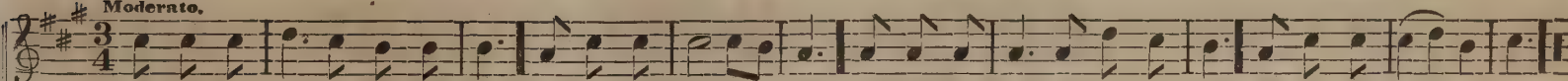


3. Thy boun-ty eve-ry season crowns With all the bliss it yields, With joy-ful clus-ters loads the vines, With strengthening grain the fields.



## INSTITUTE CHANT. C. M.

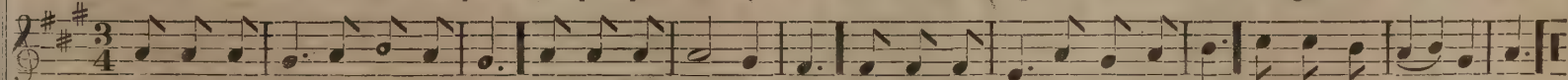
T. COMER.

*Moderato.*

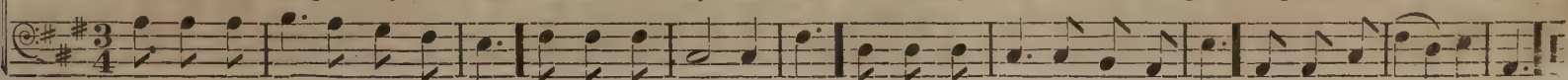
1. O God ac-cept the sa-cred hour Which we to thee have given, And let this hallowed scene have power To raise our souls to heaven.



2. Still let us hold till life de-parts, The precepts of thy Son, Nor let our thoughtless, thankless hearts Forget what he has done.



3. His true dis-ci-ples may we live, From all cor-ruption free, And humbly learn like him to give Our powers, our wills, to thee.





## HARVEY. C. M.

Moderato.

1. When in the vale of lengthened years My fee - ble feet shall tread, And I sur - vey the various scenes Through which I have been led,—

2. How ma - ny mer - cies will my life Be - fore my view un - fold! What countless dan - gers will be passed, What tales of sor - row told.

3. But yet, my soul, if thou canst say, I've seen my God in all; In eve - ry bless - ing owned his hand, In eve - ry loss his call.

## ACCESS. C. M.

HANDEL.

Allegro.

1. Come, let us lift our joy - ful eyes Up to the courts a - bove, And smile to see our Fa - ther there, Up-on a throne of love.

2. Come, let us bow be - fore his feet, And ven - ture near the Lord; No fie - ry cher - ub guards his seat, Nor double - flam - ing sword.

3. The peace - ful gates of heavenly bliss Are opened by the Son; High let us raise our notes of praise, And reach th' almighty throne.

*Espressivo.*

1. My Shepherd will sup- ply my need; Je- ho- vah is his name; In pas- tures fresh he makes me feed, Be- side the liv- ing stream.

2. He brings my wandering spir- it back When I for- sake his ways, And leads me, for his mer- cy's sake, In paths of truth and grace.

3. When I walk through the shades of death, Thy presence is my stay; A word of thy sup- port- ing breath Drives all my fears a- way.

BETHLEHEM. C. M.

WM. BILLINGS.

*Allegretto.*

1. While Shepherds watched their flocks by night, All seat- ed on the ground, The an- gel of the Lord came down, And glo- ry shone a- round.

2. Fear not, said he, for migh- ty dread Had seized their troubled mind; Glad tidings of great joy I bring To you and all man- kind.

3. To you, in Da- vid's town, this day Is born, of Da- vid's line, The Sa- viour, who is Christ the Lord; And this shall be the sign:

*Allegro Moderato.*

1. Sweet is the memory of thy grace, My God, my heavenly King ; Let age to age thy righteousness In songs of glo - ry sing, In songs of glo - ry sing.

2. God reigns on high, but ne'er confines His goodness to the skies ; Through all the earth his bounty shines, And every want supplies, And every want supplies.

3. How kind are thy compassions, Lord ! How slow thine anger moves ! But soon he sends his pardoning word, To cheer the souls he loves, To cheer the souls he loves.

## CHINLEY. C. M.

JOHN WAINWRIGHT.

*Moderato.*

1. O, for a clos - er walk with God ! A calm and heavenly frame ! A light to shine up - on the road That leads me to the Lamb !

2. Where is the bless - ed - ness I knew When first I saw the Lord ? Where is the soul - re - fresh - ing view Of Je - sus and his word ?

3. What peaceful hours I then en - joyed ! How sweet their memory still ! But now I find an ach - ing void The world can nev - er fill.



# CHRISTMAS. C. M.

G. F. HANDEL.

111

**Allegro.**

1. Awake, my soul! stretch every nerve, And press with vigor on; A heavenly race demands thy zeal, And an immortal crown, And an immortal crown.

# MESSIAH. C. M.

G. F. HANDEL.

**Maestoso.**

I know that my Re - deem - er lives, And on the earth shall stand; And though to worms my flesh be giv'n,

My dust lies in his hand, My dust..... lies in his hand.

**Soli.** My dust lies in his hand, **Tutti.** My dust lies in his hand, My dust..... lies in his hand.

My dust..... lies in his hand

*Moderato.*

When all thy mercies, O my God, My rising soul surveys, Transported with the view, I'm lost In wonder, love, and praise.

When all thy mercies, O my God, My rising soul surveys, Transport-ed with the view, I'm lost In wonder, love, and praise.

When all thy mercies, O my God, My ris-ing soul sur-veys, Transport-ed with the view, I'm lost In won - der, love, and praise.

When all thy mercies, O my God,

## EVE. C. M.

Arranged from HAYDN.

*Legato.*

1. E - ter - nal Saviour, God of love, Abused, in-sult-ed Friend, O, from thy lof - ty throne a - bove, Thy sav - ing mer - cy send.

2. Here lies my na - ked, guil - ty heart, Be-fore thy piercing eye; To me thy heal - ing touch im - part; O, reach me, for I die.

3. All that my fu-ture life shall know Of love, and joy, and light, Shall burn for thee, and shine and glow By thine ef - fec - tual might.

Legato.

1. To him from whom our blessings flow, Who 'all our wants sup-plies, This day the cho - ral song and vow From grate - ful hearts shall rise.

## ETERNITY. C. M.

CH. ZEUNER. by permission.

Allegretto.

1. The time is short, sin - ners be-ware! Nor tri - fle time a - way, The word of great sal - va - tion hear, While yet 'tis called to-day.

## MORNING CHANT. C. M.

Alla Breve.

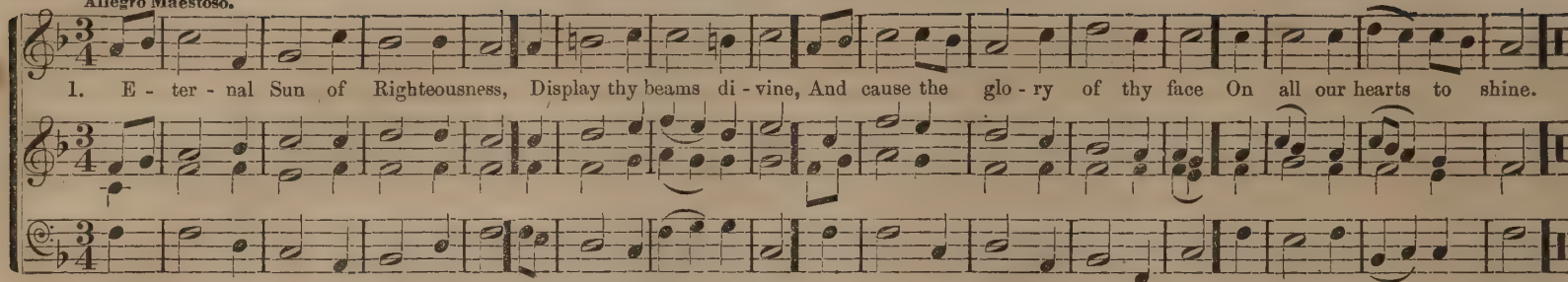
1. On thee, each morning, O my God, My wak-ing thoughts attend, In whom are foun-ded all my hopes, In whom my wish - es end.



## GLOUCESTER. C. M.

ALLISON.

Allegro Maestoso.

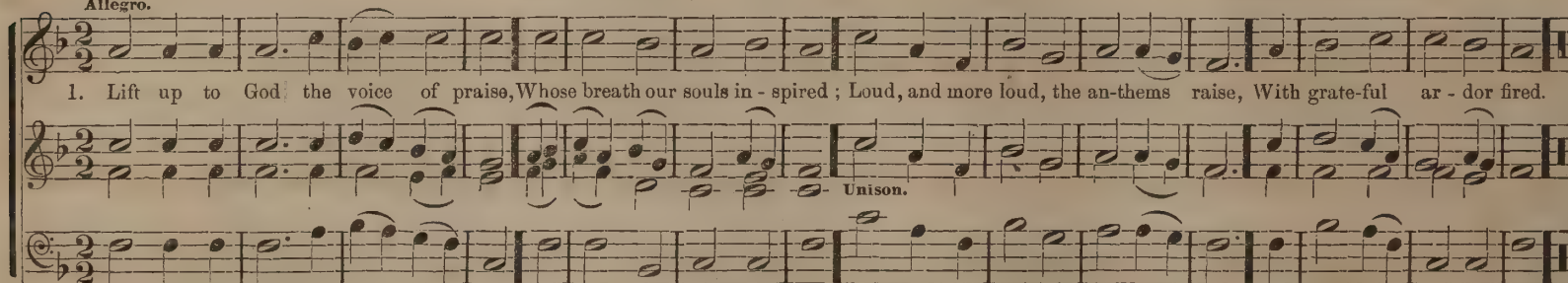


1. E - ter - nal Sun of Righteousness, Display thy beams di - vine, And cause the glo - ry of thy face On all our hearts to shine.

## ALANSON. C. M.

Melody by A. BELCHER.

Allegro.



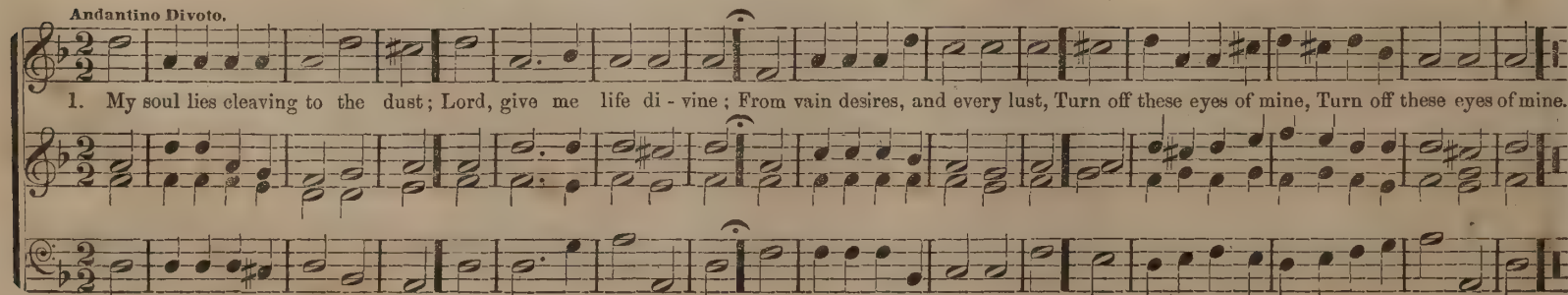
1. Lift up to God the voice of praise, Whose breath our souls in - spired ; Loud, and more loud, the an - thems raise, With grate - ful ar - dor fired.

Unison.

## HOLLIS. C. M.

Arranged from HOLDEN.

Andantino Divoto.



1. My soul lies cleaving to the dust ; Lord, give me life di - vine ; From vain desires, and every lust, Turn off these eyes of mine, Turn off these eyes of mine.

# SINCERITY. C. M.

STEIBELT.

115

*Allegro Moderato.*

1. God is a spir-it, just and wise; He sees our in-most mind; In vain to heaven we raise our cries, And leave our hearts be-hind.  
2. Nothing but truth be-fore his throne With hon-or can ap-pear; The painted hyp-o-crites are known, Whate'er the guise they wear.

# PANAMA. C. M.

S. P. MORSE.

*Allegro Moderato.*

1. Thou love-ly Source of true de-light, Un-seen whom I a-dore, Un-veil thy beau-ties to my sight, That I may love thee more.

# MERIDEN. C. M.

T. CLARK.

*Allegro.*

1. Prayer is the soul's sincere desire, Un-uttered or expressed, The mo-tion of a hid-den fire, That trembles in the breast, The motion of a hid-den fire, That trembles in the breast.

*Soli.* *Tutti.*

*Allegro.*

1. What glo - ry gilds the sacred page! Ma - jes - tie, like the sun, It gives a light to eve - ry age; It gives, but borrows none.

## LEONARD. C. M.

E. HOBART.

*Allegro.*

1. To thee, be - fore the dawn - ing light, My gracious God, I pray; I - med - i - tate thy name by night, And keep thy law by day.

## SHIELD. C. M.

A. BELCHER.

*Allegro.*

1. For - ev - er bless - ed be the Lord, My Saviour and my shield; He sends his Spir - it with his word, To arm me for the field.

*Soli.* *Tutti.*



# MOUNT VERNON. C. M.

Arranged from BEETHOVEN.

117

Moderato e dolce.

1. The dove let loose in east - ern skies, Re-turn - ing fond - ly home, Ne'er stoops to earth her wing, nor flies, Where i - dle warblers roam ;

*Soli.* *Tutti.*

# EQUALITY. C. M.

Allegro Moderato.

1. Be-neath our feet and o'er our head, Is e - qual warn-ing given ; Be - neath us lies the count-less dead, A - bove us is the heaven.

# RESIGNATION. C. M.

Andante.

1. In troub - le and in grief, O God, Thy smile hath cheered my way ; And joy hath bud - ded from each thorn. That round my footsteps lay.

2. The hours of pain have yield - ed good, Which prosperous days re - fused ; As herbs, tho' scentless when entire, Spread fragrance when they're bruised.

*Cre.*

## RADIANCE. C. M.

Altered from REV. W. JONES. L. M.

Andante.

1. There is a hope, a bless-ed hope, More precious and more bright Than all the joy-less mock-er-y The world es-teams de-light.

*Soli.* *Tutti.*

## MARTINEAU. C. M.

Andantino.

1. All men are e-equal in their birth, Heirs of the earth and skies; All men are e-equal when that earth Fades from their dy-ing eyes.

## CRESCENT. C. M.

Arranged by L. M.

Allegro.

1. Far from thy servants, God of grace, Th'un-feel-ing heart re-move, And form in our o-be-dient souls The im-age of thy love.

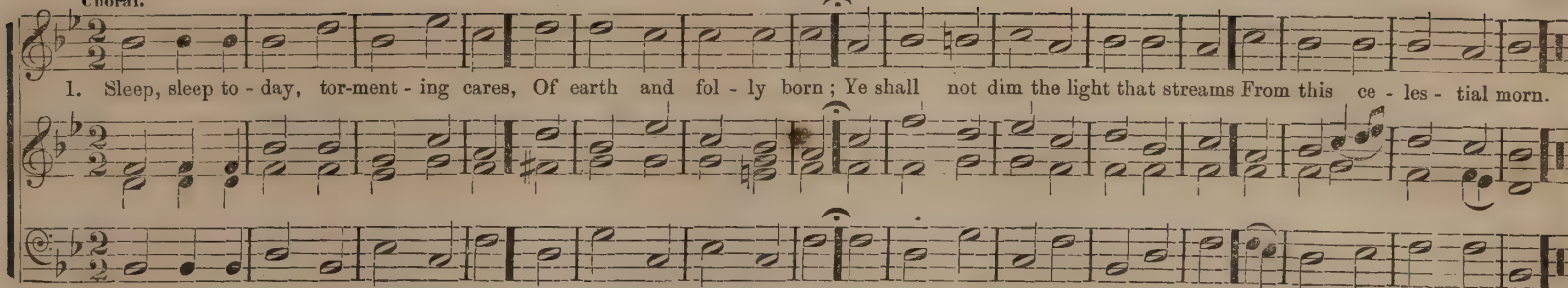
*Soli.* *Tutti.*

# LOUGHTON. C. M.

Arranged by L. M.

119

Choral.

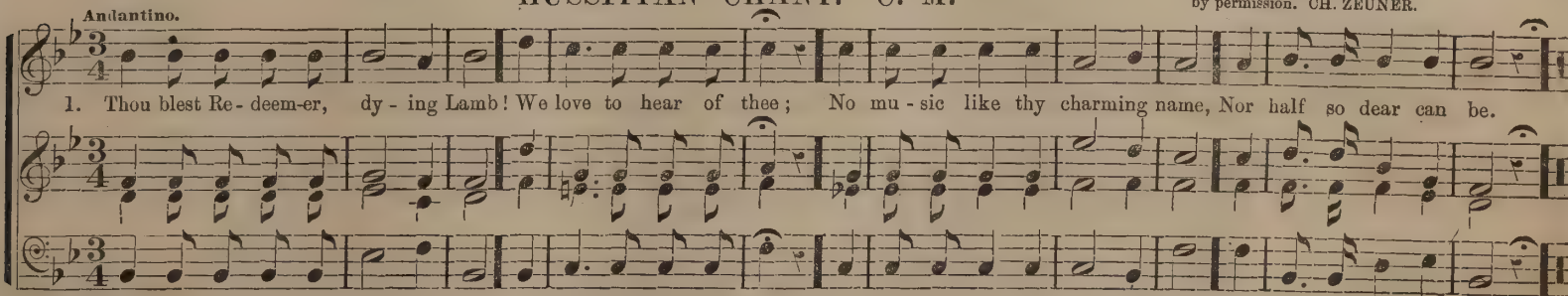


1. Sleep, sleep to-day, tor-ment-ing cares, Of earth and fol-ly born; Ye shall not dim the light that streams From this ce-les-tial morn.

# HUSSITTAN CHANT. C. M.

From the "American Harp,"  
by permission. CH. ZEUNER.

Andantino.

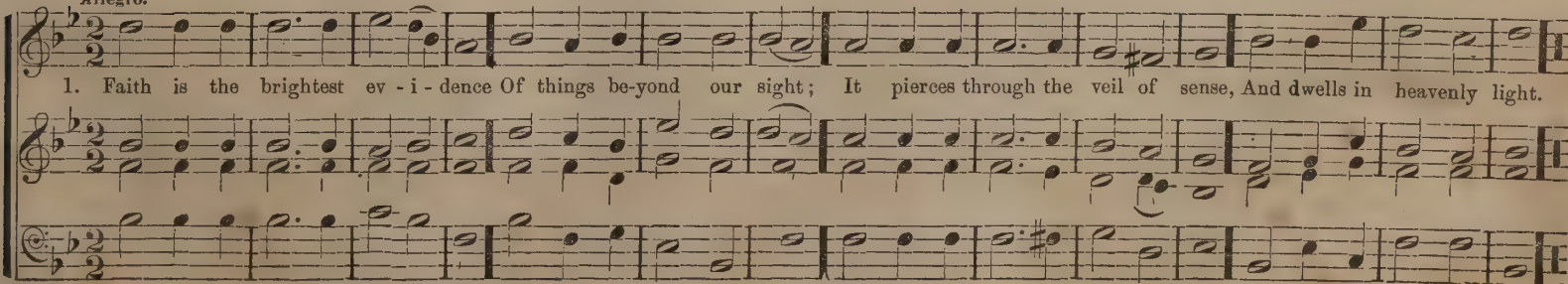


1. Thou blest Re-deem-er, dy-ing Lamb! We love to hear of thee; No mu-sic like thy charming name, Nor half so dear can be.

# BOLTON. C. M.

Arranged from JACKSON.

Allegro.



1. Faith is the brightest ev-i-dence Of things be-yond our sight; It pierces through the veil of sense, And dwells in heavenly light.



Andantino.

1. In God's own house pronounce his praise, His grace he there reveals; To heaven your joy and wonder raise, For there his glory dwells, For there his glory dwells.

## ACHILLE. C. M.

Arranged by L. M.

Allegro.

1. All na-ture's works his praise de-clare To whom they all be-long; There is a voice in eve-ry star, In eve-ry voice a song.

## WATTS. C. M.

Choral.

1. 'Twas in the watch-es of the night I thought up-on thy power; I kept thy love-ly face in sight, A-mid the dark-est hour.

# NICARAGUA. C. M.

Arranged from DIXON.

121

*Andantino.*

1. When faint-ing in the sul-try waste, And parched with thirst extreme, The wea-ry pil-grim longs to taste The cool, re-fresh-ing stream.

# SOMERSET. C. M.

W. ARNOLD. with alterations.

*Allegretto.*

1. Soon as I heard my Fa-ther say, "Ye children, seek my grace," My heart replied, without de-lay, "I'll seek my Father's face." "I'll seek my Father's face."

*Soli.* *Tutti.*

# BURLEIGH. C. M.

J. C. IDE.

*Andante.*

1. There's not a star whose twinkling light Il-lumes the dis-tant earth, And cheers the sol-emn gloom of night, But good-ness gave it birth.

## BALDWIN. C. M.

Choral.

1. Lo! what a glo - rious sight ap - pears To our be - liev - ing eyes! The earth and seas are passed a - way, And fled the roll - ing skies.

## SORROW. C. M.

T. FOWNES.

Con Solemnita.

1. Dear Sav - iour, prostrate at thy feet A guil - ty reb - el lies, And up - ward to thy mer - cy - seat Pre - sumes to lift his eyes.

## PROMISE. C. M.

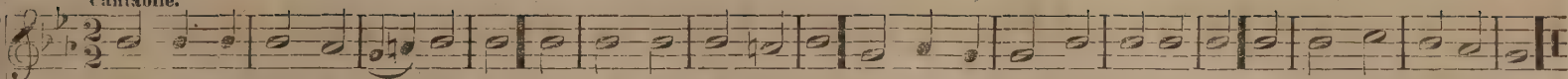
Arranged by L. M.

Allegro Moderato.

1. Let Zi - on and her sons re - joice; Be - hold the promised hour; Her God hath heard her mourning voice, And comes t' exalt his power. And comes t' exalt his power.

*Soli.* *Tutti.*

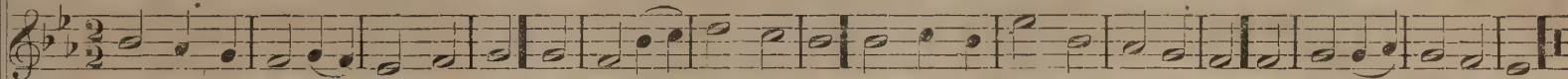


*Cantabile.*

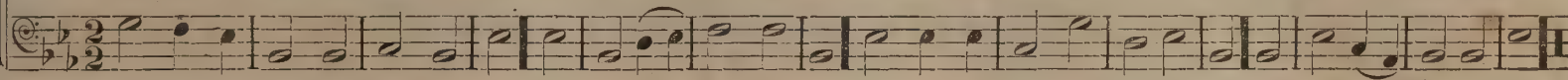
1. Why should our tears in sor - row flow, When God re - calls his own; And bids them leave a world of wo, For an im - mor - tal crown.



2. Their toils are past, their work is done, And they are ful - ly blest; They fought the fight, the victory won, And en - tered in - to rest.



3. Then let our sor - rows cease to flow, God has re - called his own; But let our hearts in eve - ry woe Still say, "Thy will be done."



## ACKNOWLEDGMENT. C. M.

*Legato.*

1. A - gain, from calm and sweet re - pose, I rise to hail the dawn; A - gain my wak - ing eyes un - close, To view the smil - ing morn.



2. Great God of love, thy praise I'll sing; For thou hast safe - ly kept My soul be - neath thy guardian wing, And watched me while I slept.



3. Glo - ry to thee, E - ter - nal Lord! O, teach my heart to pray, And thy blest Spir - it's help af - ford, To guide me through the day.



*Allegro Moderato.*

1. Fa - ther, whate'er of earth-ly bliss Thy sovereign will de - nies, Ac - cept - ed at thy throne of grace Let this pe - ti - tion rise.

*Soli.* *Tutti.*

## POLAND. C. M.

SWAN, with alterations.

*Andantino.*

1. Al - migh - ty Lord, be - fore thy throne Thy mourning peo - ple bend; 'Tis on thy pardoning grace a - lone Our dy - ing hopes de - pend.

## RAPHAEL. C. M.

Arr. from HAYDN.

*Cantabile.*

1. Foun - tain of mer - cy, God of love! How rich thy boun - ties are! The roll - ing sea - sons as they move, Proclaim thy constant care.

*Soli.* *Tutti.* *Soli.* *Tutti.*

# RIVERSTON. C. M.

Arranged from  
HOLYOKE COLLECTION.

125

*Allegro Moderato.*

Not to the thunder of that word

1. Not to the ter - rors of the Lord, The tempest, fire, and smoke, The tempest, fire, and smoke; Not to the thun - der of that word

Not to the thunder of that word

# CHINA. C. M.

SWAN.

*Andantino.*

Which God on Si - nai spoke, Which God on Si - nai spoke.

1. Why do we mourn de - part - ing friends, Or shake at death's a - larms?

'Tis but the voice that Je - sus sends To call them to his arms.



Allegro un poco Staccato.

1. Thy goodness, Lord, our souls con-fess, Thy goodness we a - dore, A spring whose blessings never fail, A sea with - out a shore.

Unison.

## SEABURY. C. M.

B. MILGROVE.

Allegro Moderato.

1. When all thy mercies, O my God, My ris - ing soul surveys, Transported with the view, I'm lost In wonder, love and praise, In wonder, love and praise.

2. Unnumbered comforts on my soul Thy ten - der care bestowed, Before my in-fant heart conceived From whom those comforts flowed, From whom, &c.

Soli. Tutti.

## HUMMEL. C. M.

From the "AMERICAN HARP,"  
CH. ZEUNER. by permission.

Allegro Assai.

1. A-wake, ye saints, to praise your King, Your sweetest pas-sions raise; Your pi - ous pleas-ure, while you sing, In-creasing with the praise.

## Andantino.

1. The dove let loose in eastern skies, Re-turn - ing fond - ly home, Ne'er stoops to earth her wing, nor flies, Where i - dle warb-lers roam,

2. But high she shoots through air and light, Above all low de - lay, Where noth-ing earthly bounds her flight, Nor shadow dims her way.

3. So grant me, Lord, from eve-ry snare Of sin - ful pas - sion free, A - loft, through faith's seren - er air, To urge my course to thee.

## PEABODY. C. M.

## Moderato.

1. Dear Fa - ther, to thy mer - cy - seat My soul for shel - ter flies: 'Tis here I find a safe re-treat When storms and tempests rise.

2. My cheer-ful hope can nev - er die, If thou, my God, art near; Thy grace can raise my com-forts high, And ban-ish eve - ry fear.

3. My great Pro - tect - or and my Lord, Thy con-stant aid in - part; O, let thy kind, thy gracious word Sus-tain my trembling heart.

## SABBATH MORN. C. M.

Legato.

1. How sweet, how calm this Sab - bath morn! How pure the air that breathes! And soft the sounds up - on it borne, And light its va - por wreathes.

## REPENTANCE. C. M.

Andantino.

1. When, ris - ing from the bed of death, O'erwhelmed with guilt and fear, I see my Mak - er face to face, O, how shall I ap - pear!

## NOEL. C. M.

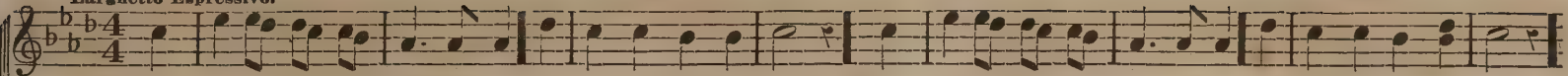
Theme from S. N. ROBBINS.

Legato.

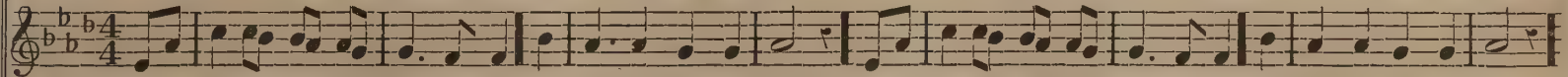
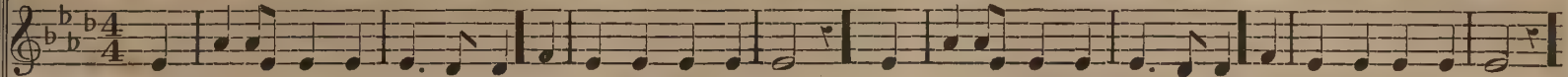
1. When mus - ing sorrow weeps the past, And mourns the present pain, 'Tis sweet to think of peace at last, And feel that death is gain.

Soli. Tutti.

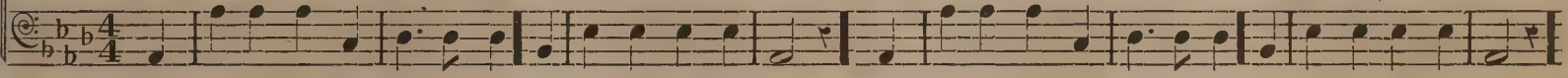


*Larghetto Espressivo.*

1. While thro' this changing world we roam, From in-fan-cy to age, Heaven is the Christian pilgrim's home, His rest at ev'-ry stage;



2. From earth his freed af-fections rise, To fix on things a-bove, Where all his hope of glo-ry lies, And love is per-fect love;



Thither his raptured thoughts ascend, E-ter-nal joys to share; There his a-dor-ing spirit bends, While here he kneels in prayer.



Ah! there may we our treasure place, There let our hearts be found, That still where sin a-bound-ed, grace May more and more abound.



## CORONATION. C. M.

OLIVER HOLDEN.

*Con Spirito.*

*f* *Soli.* *f* *Tutti.* *p* *f*

1. All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal di-a-dem, And crown him Lord of all, Bring forth the royal di-a-dem, And crown him Lord of all.

## ST. MARTIN'S. C. M.

WM. TANSUR, 1785.

*Moderato.*

1. A - rise, my soul, my joy - ful powers, And tri - umph in my God; A - wake, my voice, and loud pro-claim, His glo - rious grace a - broad.

## LONDON. C. M.

From the SCOTCH SALTER, 1635.

*Choral.*

1. When the worn spir - it wants re - pose, And sighs her God to seek, How sweet to hail the evening's close, That ends the wea - ry week!

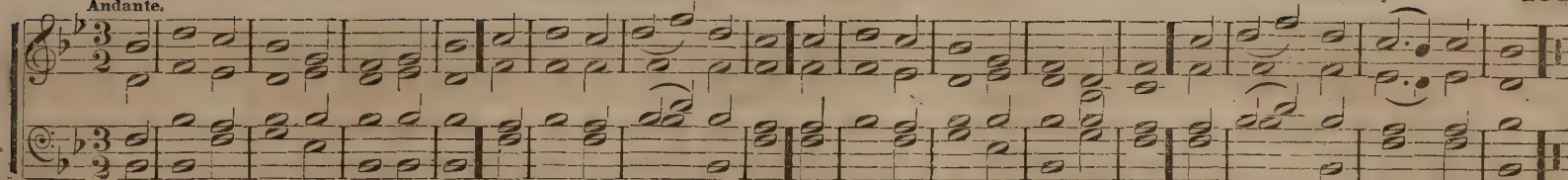
## ARLINGTON. C. M.

DR. ARNE

*Moderato.*

1. This is the day the Lord hath made, He calls the hours his own; Let heav'n re-joyce,—let earth be glad, And praise surround his throne.

Andante.

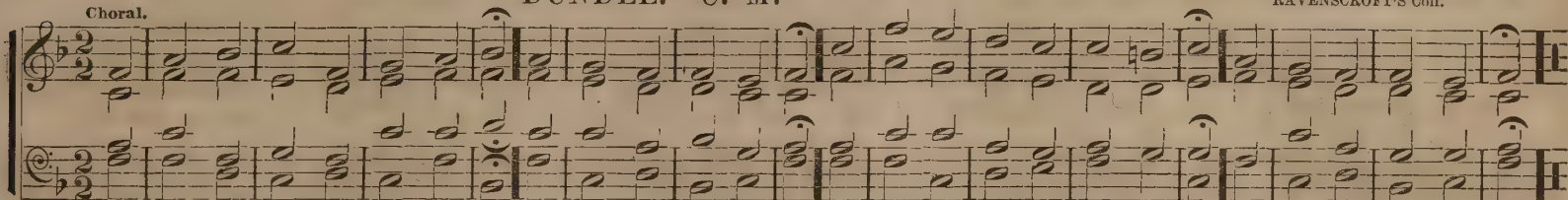


1. O, hap-py is the man who hears In-struc-tion's faith-ful voice; And who ce-les-tial wisdom makes His ear-ly, on-ly choice!

## DUNDEE. C. M.

A Scotch Melody from  
RAVENSCROFT'S Coll.

Choral.

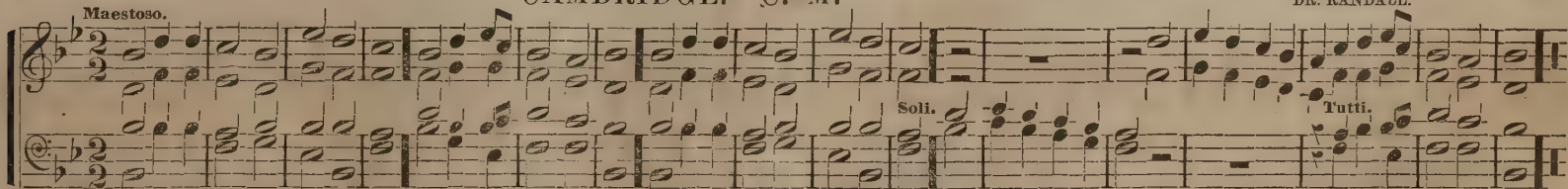


1. Let not des-pair nor fell re-venge, Be to my bo-som known, Oh give me tears for oth-ers' woes, And pa-tience for my own.

## CAMBRIDGE. C. M.

DR. RANDALL.

Maestoso.

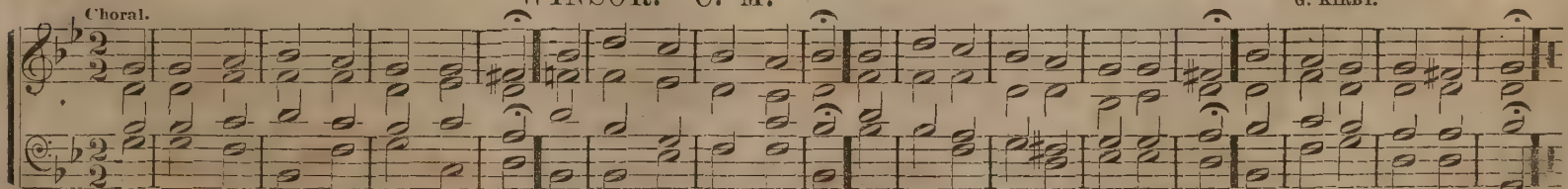


1. Come, holy Spir-it, heavenly Dove, With all thy quickening powers, Kindle a flame of sa-cred love In these cold hearts of ours, In these cold hearts of ours, In these, &c.

## WINSOR. C. M.

G. KIRBY.

Choral.



1. That aw-ful day will sure-ly come, Th' appointed hour makes haste, When I must stand be-fore my Judge, And pass the sol-lemn test.



*Andante Non Troppo.*

1. O, cease, my wandering soul, On rest-less wing to roam; All this wide world, to ei-ther pole, Has not for thee a home.

2. Be - hold the ark of God; Be - hold the o - pen door; O, haste to gain that dear a-bode, And rove, my soul, no more.

3. There, safe thou shalt a - bide, There, sweet shall be thy rest, And eve - ry long-ing sat - is - fied, With full sal - va - tion blest.

## BILLERICA. S. M.

From the HARPSICORD.

*Andante.*

1. Sweet is the friend-ly voice Which speaks of life and peace; Which bids the pen-i-tent re-joice, And sin and sor-row cease.

2. No balm on earth like this, Can cheer the con-trite heart; No flat-tering dreams of earth-ly bliss Such pure le-light im-part.

3. Still mer-ci-ful and kind, Thy mer-cy, Lord, re-veal; The bro-ken heart thy love can bind, The wound-ed spir-it heal.

# VOICE. S. M.

S. F. MORSE.

133

*Allegro Moderato.*

1. To God, in whom I trust, I lift my heart and voice Oh! let me not be put to shame, Nor let my foes re-joice.  
His mer-cy and his truth, The right-ious Lord dis-plays, In bring-ing wan-dering sin-ners home, And teach-ing them his ways.

# UTICA. S. M.

From the ANCIENT LYRE,  
by permission.

*Andantino.*

1. O, where shall rest be found, Rest for the wea-ry soul? 'Twere vain the o-cean depths to sound, Or pierce to ei-ther pole.

# FLOW. S. M.

Arranged from HANDEL.

*Choral.*

1. My Mak-er and my King, To thee my all I owe; Thy sovereign boun-ty is the spring Whence all my bless-ings flow.

## MORTALITY. S. M.

*Andantino.*

1. Lord, what a fee - ble piece Is this our mor - tal frame! Our life, how poor a tri - fle 'tis, That scarce de - serves the name!

2. A - las! 'twas brit - tle clay That formed our bo - dy first; And eve - ry month, and eve - ry day, 'Tis mouldering back to dust.

3. Our mo - ments fly a - pace, Nor will our min - utes stay; Just like a flood our has - ty days Are sweeping us a - way.

## LOCKWOOD. S. M.

*Andante.*

1. My Fa - ther! I a - dore That all - com - mand - ing name; O, may it vir - tue's strength restore, And raise de - vo - tion's flame!

2. I bow at thy commands, And fil - ial hom - age pay; With heart and life, and tongue and hands, I cheer - ful - ly o - bey.

3. No more will I trans - gress, As I too oft have done; But eve - ry sin - ful thought suppress, Each sin - ful ac - tion shun.



# BEDDOME. S. M.

135

Moderato.

1. Thou Lord of all a - bove, And all be - low the sky, Be - fore thy feet I pros - trate fall, And for thy mer - cy cry.  
 2. Guilt, like a heav - y load, Up - on my conscience lies; To thee I make my sor - rows known, And lift my weep - ing eyes.

# DWIGHT. S. M.

I. B. WOODBUR

Glowing.

1. How beau - teous are their feet, Who stand on Zi-on's hill; Who bring sal - va - tion on their tongues, And words of peace re - veal.

Soli. Tutti. Soli. Tutti.

# PEPPERELL. S. M.

Andante.

1. How gen - tle God's commands! How kind his precepts are! Come, cast your bur - dens on the Lord, And trust his con - stant care

Allegro Moderato.

1. Sweet is the task, O Lord, Thy glorious acts to sing, To praise thy name, and hear thy word, And grate-ful offerings bring.

## GROVER. S. M. 4 or 8 lines.

Arranged by L. M.

Allegro.

1. Sweet is the time of spring, When na - ture's charms ap - pear ; The birds with ceaseless pleas-ure sing, And hail the opening year :

*Soli.* But sweet - er far the spring Of wis-dom and of grace, When children bless and praise their King, Who loves the youthful race, Who loves the youthful race.

*Tutti.*

# OWEN. S. M.

Arranged from A. FRENCH.

137

Andante.

1. Is this the kind re - turn? Are these the thanks we owe? Thus to a - buse e - ter - nal love, Whence all our bless - ings flow?

# SANFORD. S. M.

Arranged from VERNEY.

Andantino.

1. The man is ev - er blest Who shuns the sin - ner's ways, A - mong their coun-cils nev - er stands, Nor takes the scor-ner's place, -

# PARDON. S. M.

WARD, with alterations

Andante.

1. Have mer - cy, Lord, on me, As thou wert ev - er kind; Let me, op - pressed with loads of guilt, Thy wont - ed par - don find.

Soli. Tutti.



## BENEFACTOR. S. M.

Andante.

1. My Mak - er and my King, To thee my all I owe; Thy sove - reign boun - ty is the spring Whence all my bless - ings flow.

## REVERE. S. M.

Arranged from HANDEL.

Choral.

1. I lift my soul to God; My trust is in his name: Let not my foes, that seek my blood, Still tri - umph in my shame.

## RAY. S. M.

T. GARDNER.

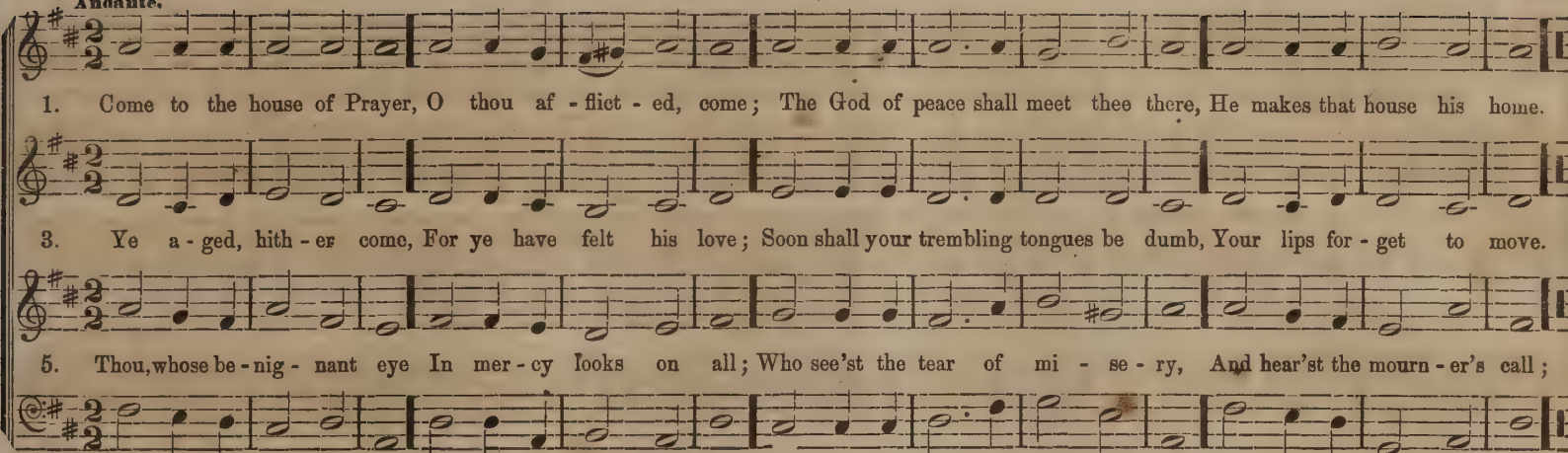
Allegretto.

1. Mine eyes and my de - sire Are ev - er to the Lord; I love to plead his promised grace, And rest up - on his word.

# PRAYER. S. M. FIRST STANZA.

139

*Andante.*



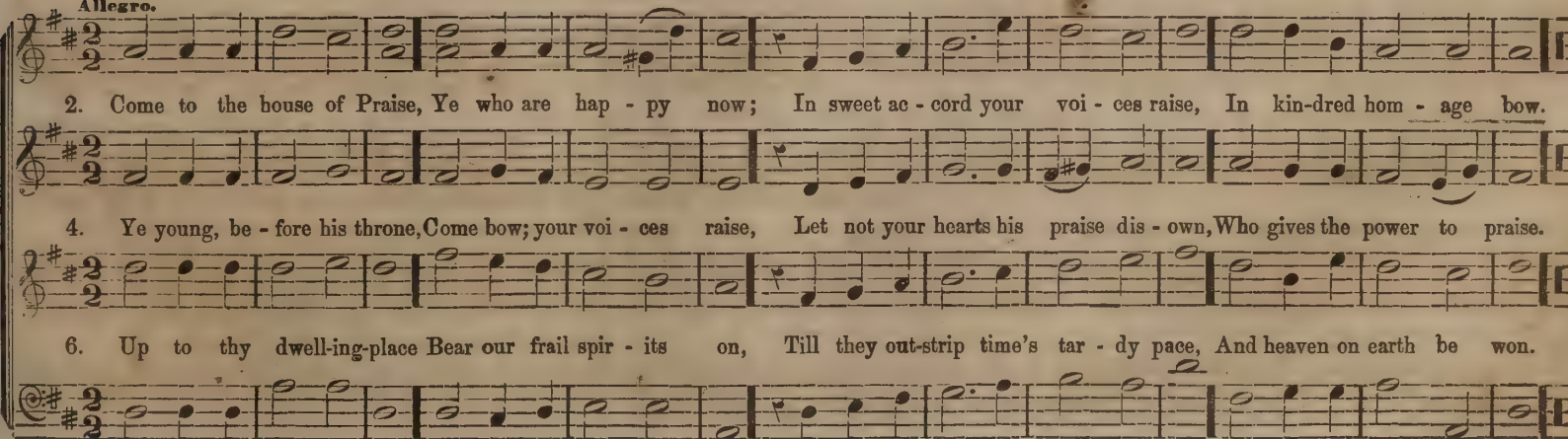
1. Come to the house of Prayer, O thou af-flict-ed, come; The God of peace shall meet thee there, He makes that house his home.

3. Ye a-ged, hith-er come, For ye have felt his love; Soon shall your trembling tongues be dumb, Your lips for-get to move.

5. Thou, whose be-nig-nant eye In mer-cy looks on all; Who see'st the tear of mi-se-ry, And hear'st the mourn-er's call;

# PRAISE. S. M. SECOND STANZA.

*Allegro.*



2. Come to the house of Praise, Ye who are hap-py now; In sweet ac-cord your voi-ces raise, In kin-dred hom-age bow.

4. Ye young, be-fore his throne, Come bow; your voi-ces raise, Let not your hearts his praise dis-own, Who gives the power to praise.

6. Up to thy dwell-ing-place Bear our frail spir-its on, Till they out-strip time's tar-dy pace, And heaven on earth be won.

*Allegretto.*

1. Hail to the Sab-bath day! The day di-vine-ly given, When men to God their homage pay, And earth draws near to heav'n, And earth draws near to heav'n.  
Soli. Tutti.

2. Lord, in this sa - cred hour With-in thy courts we bend, And bless thy love, and own thy power, Our Fa - ther and our Friend, Our Father and our Friend.  
Soli. Tutti.

3. But thou art not a - lone In courts by mortals trod: Nor on - ly is the day thine own When man draws near to God, When man draws near to God.

## YARMOUTH. S. M.

J. KIMBALL.

*Allegro.*

My soul, repeat his praise Whose mercies are so great, Whose anger is so slow to rise, Whose anger is so slow to rise, So rea - dy to a - bate.

Whose anger is so slow to rise, Whose anger is so slow to rise, So rea - dy to a - bate.

My soul, repeat his praise, Whose mercies are so great, Whose anger is so slow to rise, So ready to a - bate. Whose anger is so slow to rise, So rea - dy to a - bate.

Whose anger is slow to rise, So ready to a - bate.



# FRIENDSHIP. S. M.

Arranged by L. M.

141

Moderato.

1. Our Heaven - ly Fa - ther calls, And Christ in - vites us near; With both our friendship shall be sweet, And our commun - ion dear.

# SIGOURNEY. S. M.

Arranged from HOLYOKE COLL.

Allegro Moderato.

1. La-borers of Christ, a - rise, And gird you for the toil; The dew of prom-ise from the skies Al - rea - dy cheers the soil.

Soli. Tutti.

# MORESCO. S. M.

Arranged from DR. HEIGHINGTON.

Allegro.

1. Blest Shep - herd, I am thine; Still keep me in thy fear; Now fill my heart with grace di - vine; Bring thy sal - va - tion near.

## PRESERVER. S. M.

WM. RICHARDSON.

*Andante Allegro.*

1. Se - rene I laid me down, Be - neath his guard - ian care: I slept and I a - woke, and found My kind Pre - serv - er near.

## COLEMUS. S. M. DOUBLE.

Arranged by L. M.

*Allegro.*

1. A charge to keep I have, A God to glo - ri - fy, A nev - er - dy - ing soul to save, And fit it for the sky;

To serve the pres - ent age, My call - ing to ful - fil: O, may it all my powers engage To do my Master's will! To do my Mas - ter's will!

# AScription.\* S. M. (Old 100 in Short Metre.)

A French melody.

143

Choral.

1. To God the on - ly wise Our Sa-viour and our King, Let all the earth be - low the skies, Their grate - ful hom-age bring.

## IMPOSTURE. S. M.

Andante.

1. Im - pos - ture shrinks from light, And dreads the cu - rious eye; But sa - cred truths the test in - vite, They bid us search and try.

## CLOSE. S. M.

Andantino.

1. The hours of eve - ning close; Its lengthened shadows, drawn O'er scenes of earth, in - vite re- pose, And wait the Sab - bath-dawn.

\* By omitting the 2nd measure in the 2nd line, Old 100 may be sung in C. M. and S. M.; and the two notes omitted are but repetitions of the preceding note. Old 100, Old 50 h (Landaff), and Old 124th, sometimes called Montague, Newark, Wilton or Weldon, are among the oldest tunes now in use, and were set to Marot's Psalms, printed at Strasburg in 1543. The last has been ascribed to Guil. (William,) Franck, and there is good reason to believe he was author of them all.



## ADRIAN. S. M.

J. E. GOULD, by permission.

*Andante.*

1. Se - rene I laid me down, Be - neath his guard - ian care: I slept, and I a-woke, and found My kind Pre - serv - er near.

2. Thus does thine arm sup - port This weak, de - fence - less frame; But whence these fa - vors, Lord, to me, All worth - less as I am?

## STOUGHTON. S. M.

A. BELCHER.

*Allegro.*

1. Let par - ty names no more The Chris - tian world o'erspread: Gen - tile and Jew; and bond and free, Are one in Christ, their Head.

Soli. Tutti.

## WESTMINSTER. S. M.

DR. BOYCE.

*Allegro.*

1. Great is the Lord our God: And let his praise be great; He makes the churches his a - bode, Ifis most de - light - ful seat.

# MORNINGTON. S. M.

LORD MORNINGTON.

145

*Allegretto.*

1. When gloomy thoughts and fears The trem-bling heart in-vade, And all the face of na-ture wears A u-ni-ver-sal shade.  
 2. Re-lig-ion can as-suage The tem-pest of the soul: And eve-ry fear shall lose its rage At her di-vine con-trol.

# ROMNEY. S. M. DOUBLE.

MICHAEL HAYDN.

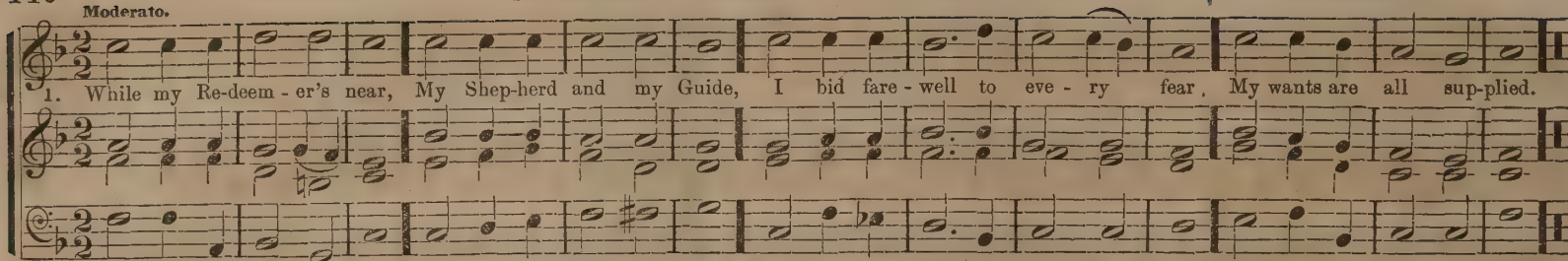
*Andantino e sempre piano.*

1. Sweet is the time of spring, When na-ture's charms appear: The birds with ceaseless pleas-ure sing, And hail the op'-ning year;  
 2. Sweet is the dawn of day, When light just streaks the sky; When shades and darkness pass a-way, And morning's beams are nigh:

But sweet-er far the spring Of wis-dom and of grace, When chil-dren bless and praise their King, Who loves the youth-ful race.  
 But sweet-er far the dawn Of pi-e-ty in youth: When doubt and darkness are withdrawn Be-fore the light of truth.

*Soli.* *Tutti.*

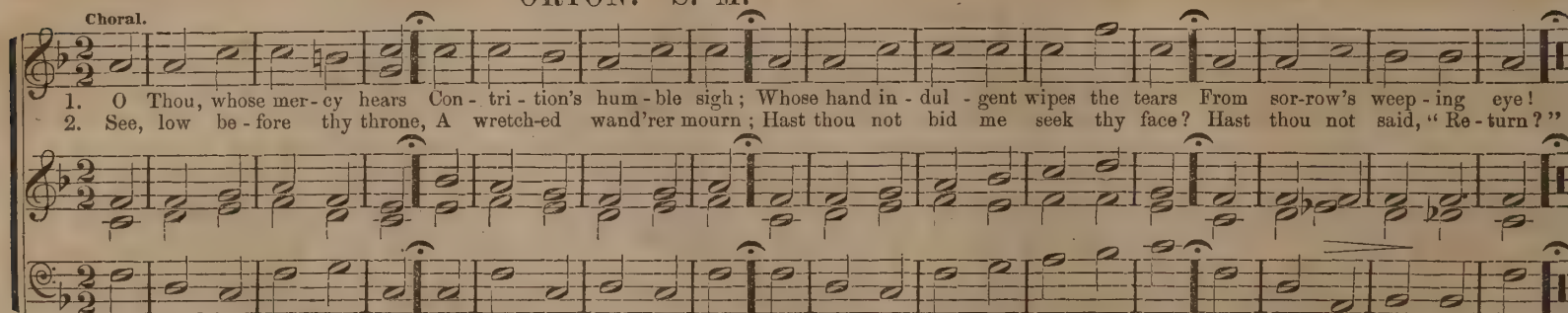
Moderato.



1. While my Re-deem-er's near, My Shep-herd and my Guide, I bid fare-well to eve-ry fear, My wants are all sup-plied.

## ORTON. S. M.

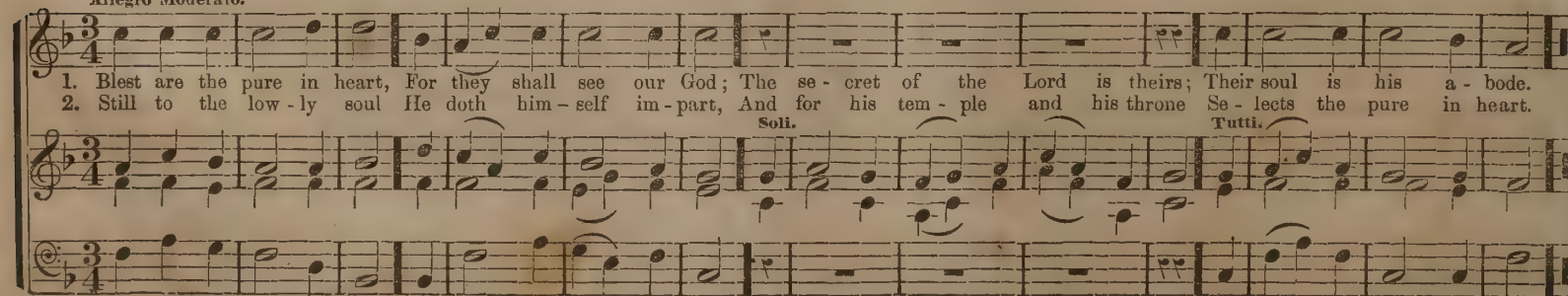
Choral.



1. O Thou, whose mer-cy hears Con-tri-tion's hum-ble sigh; Whose hand in-dul-gent wipes the tears From sor-row's weep-ing eye!  
2. See, low be-fore thy throne, A wretch-ed wand'r'er mourn; Hast thou not bid me seek thy face? Hast thou not said, "Re-turn?"

## ABODE. S. M.

Allegro Moderato.



1. Blest are the pure in heart, For they shall see our God; The se-cret of the Lord is theirs; Their soul is his a-bode.  
2. Still to the low-ly soul He doth him-self im-part, And for his tem-ple and his throne Se-lects the pure in heart.

Soli. Tutti.



Allegretto.

1. 'Tis God, the Spir - it, leads In paths be - fore un - known : The work to be performed is ours ; The strength is all his own.

2. As - sist - ed by his grace, We still pur - sue our way ; And hope at last to reach the prize, Se - cure in end - less day.

3. 'Tis he that works to will, 'Tis he that works to do, His is the power by which we act, His be the glo - ry too

## . PETITION. S. M.

Arranged from ROSSINI.

Andante.

1. My God, my prayer at - tend ; O, bow thine ear to me, With - out a hope, with-out a friend, With-out a help, but thee.

2. O, guard my soul a - round : Which loves and trusts thy grace ; Nor let the powers of hell con - found The hopes on thee I place.

3. Thy mer-cy I en - treat ; Let mer-cy hear my cries, While, hum - bly wait-ing at thy seat, My dai - ly prayers a - rise.

## VIOLET. S. M.

Allegro.

1. Sweet is the friend - ly voice Which speaks of life and peace ; Which bids the pen - i - tent re-joice, And sin and sor - row cease.

## SOVEREIGN. S. M.

Allegro.

Arranged.

1. Come, sound his praise a - broad, And hymns of glo-ry sing : Je - ho - vah is the sovereign God, The u - ni-ver-sal King, The u - ni - ver-sal King.

## INVOCATION. S. M.

Allegro Moderato.

LOCKHART.

1. Come, Ho - ly Spir - it, come ; Let thy bright beams a - - rise ; Dis - pel the sor - row from our minds, The dark-ness from our eyes.

Allegro Moderato.

1. How beau - teous are their feet Who stand on Zi - on's hill ; Who bring sal - va - tion on their tongues, And words of peace re - veal.

2. How hap - py are our ears, That hear this joy - ful sound, Which kings and prophets wait - ed for, And sought, but nev - er found.

3. The watch - men join their voice, And tune - ful notes em - ploy ; Je - ru - sa - lem breaks forth in songs, And des - erts learn the joy.

How charming is their voice ! How sweet their tidings are ! "Zion, be-hold thy Saviour King ; He reigns and triumphs here." He reigns and triumphs here.

*Soli.*

*Tutti.*

How blessed are our eyes, That see this heavenly light ! Prophets and kings de-sired it long, But died without the sight, But died with-out the sight.

The Lord makes bare his arm Through all the earth abroad, Let eve-ry na - tion now be - hold Their Saviour and their God, Their Sa - viour and their God.



## MALVERN. S. M.

Arranged by L. M.

Allegretto.

1. Our Heaven-ly Fa - ther calls, And Christ in - vites us near; With both our friend-ship shall be sweet, And our com - mun - ion dear.

## WINSHIP. S. M.

Andantino.

1. Sow in the morn thy seed; At eve hold not thy hand; To doubt and fear give thou no heed; Broadcast it o'er the land;

2. Thence, when the glo - rious end, The day of God, shall come, The an - gel - reap - ers shall descend, And heaven cry, "Har - vest home!"

## CURTIS. S. M.

Arranged.

Andantino.

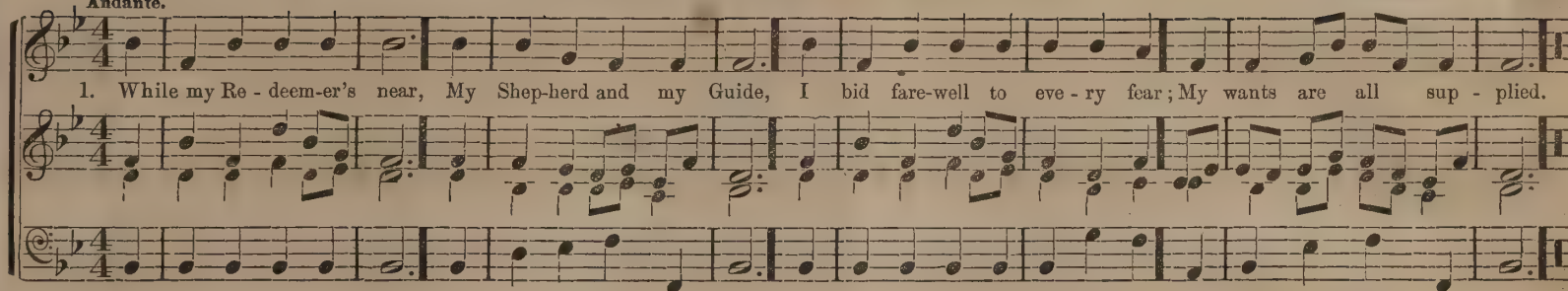
1. A - noth - er day is past, The hours for - ev - er fled, And time is bear - ing us a - way To min - gle with the dead.

# EXETER. S. M.

D. H. NORRIS.

151

*Andante.*

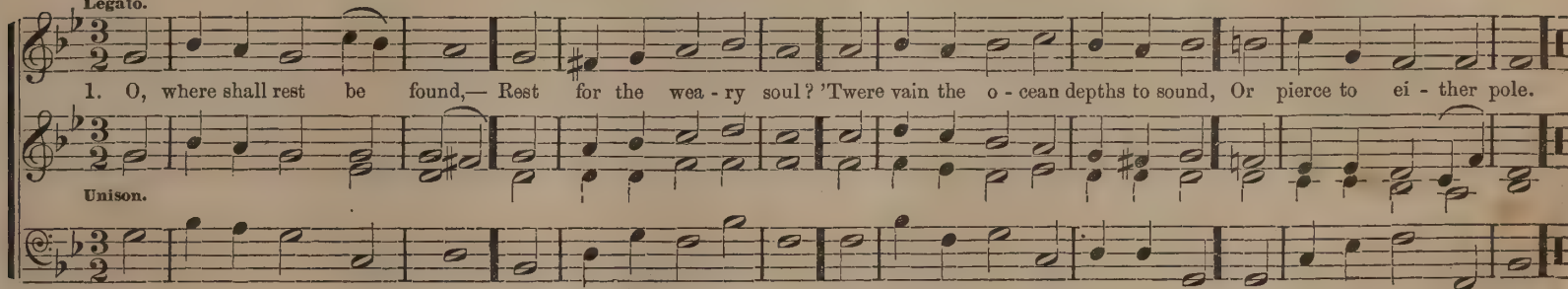


1. While my Re-deem-er's near, My Shep-herd and my Guide, I bid fare-well to eve-ry fear; My wants are all sup-plied.

# REST. S. M.

D. H. NORRIS.

*Legato.*



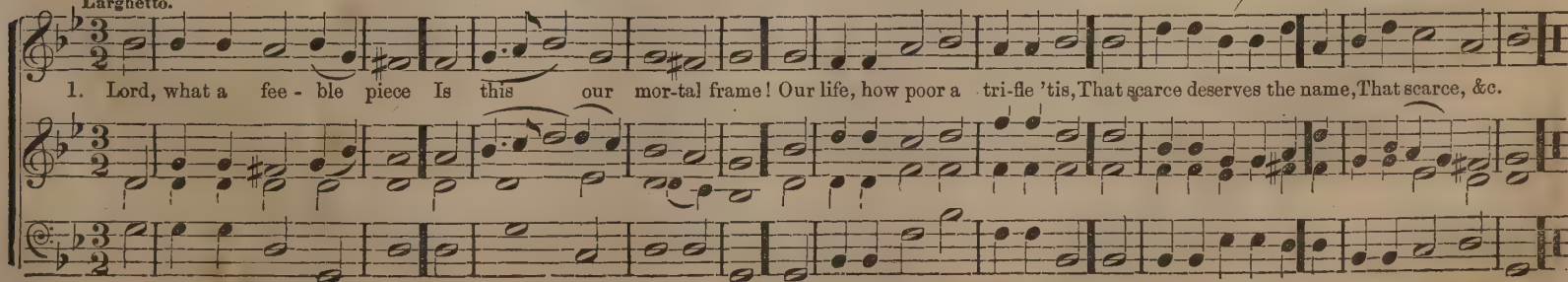
1. O, where shall rest be found,— Rest for the wea-ry soul? 'Twere vain the o-cean depths to sound, Or pierce to ei-ther pole.

Unison.

# GRAVE. S. M.

GILLET.

*Larghetto.*



1. Lord, what a fee-ble piece Is this our mor-tal frame! Our life, how poor a tri-ple 'tis, That scarce deserves the name, That scarce, &c.

## HARPER. S. M.

Allegro Moderato.

Arranged from RADIGER.

1. Thou God of sovereign grace, In mer-cy now ap-pear: We long to see thy smil-ing face, And.. feel that thou art near.

## MAYHEW. S. M.

Choral.

Arranged by L. M.

1. Lord, lead my heart to learn; Pre-pare my ears to hear; And let me youth-ful knowledge seek, In thy most ho-ly fear.

## EXHORTATION. S. M.

Moderato.

Dim.

1. A-rise, and bless the Lord, Ye people of his choice; A-rise, and bless the Lord your God, With heart, and soul, and voice, With heart, and soul, and voice.

Dim. Rit.



# TRINITY. S. M.

S. N. ROBBINS.

153

*Allegro Moderato.*

1. Fa-ther in whom we live, In whom we are and move, All glo-ry, power, and praise, re-ceive, For thy cre-at-ing love.

# MORTON. S. M.

Swedish Melody.

*Andante.*

1. Give to the winds thy fears; Hope and be un-dismayed; God hears thy sighs, and counts thy tears; God shall lift up thy head.

# WATIN. S. M.

Arranged from the  
GOSPEL HARMONIST.

*Moderato.*

1. My Son, know thou the Lord; Thy fa-ther's God o-bey, Seek his pro-TECT-ing care by night, His guard-ian hand by day.

## DODDRIDGE. S. M.

Arranged from MAXIM.

Moderato.

1. With willing hearts we tread The path the Saviour trod : We love th' example of our Head, The glorious Lamb of God, The glorious Lamb of God.

## THOMAS. S. M.

T. COMER.

Andante.

1. Be - hold, the Prince of Peace, The chos - en of the Lord, God's well-be - lov - ed Son, ful - fils The sure, prophet - ic word.

## FLIGHT. S. M.

Andante.

1. A - noth - er day is past, The hours for - ev - er fled, And time is bear - ing us a - way To min - gle with the dead.

# LOVEJOY. S. M.

155

Legato.

1. O, where shall rest be found, Rest for the wea - ry soul? 'Twere vain the o - cean depths to sound, Or pierce to ei - ther - pole.

Soli. Tutti.

# INGRATITUDE. S. M.

Andantino.

1. Is this the kind re - turn? Are these the thanks we owe?—Thus to a - buse e - ter - nal love, Whence all our bless - ings flow?

Soli. Tutti.

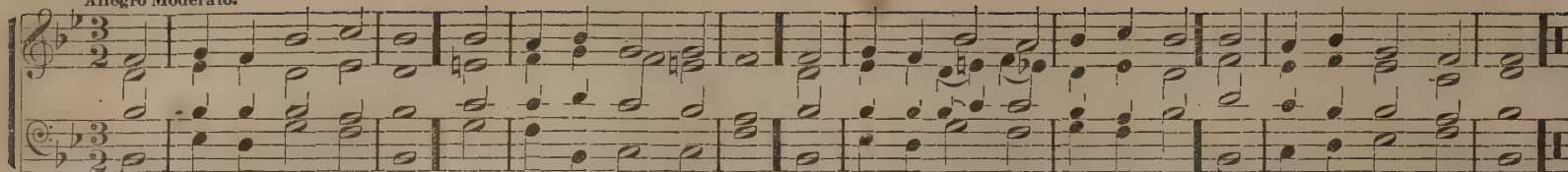
# TERM. S. M.

Legato.

1. My few re - volv - ing years, How swift they glide a - way! How short the term of life ap - pears When past, but as a day!



Allegro Moderato.

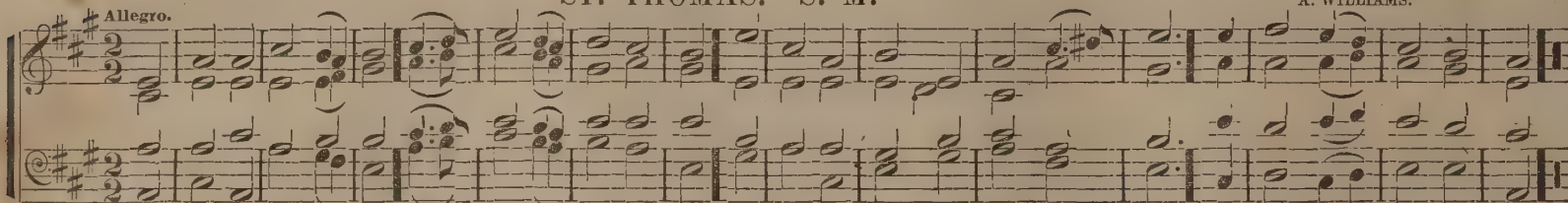


1. Your harps, ye tremb-ling saints, Down from the wil - lows take, Loud to the praise of love di - vine, Bid eve - ry string a - wake.

## ST. THOMAS. S. M.

A. WILLIAMS.

Allegro.

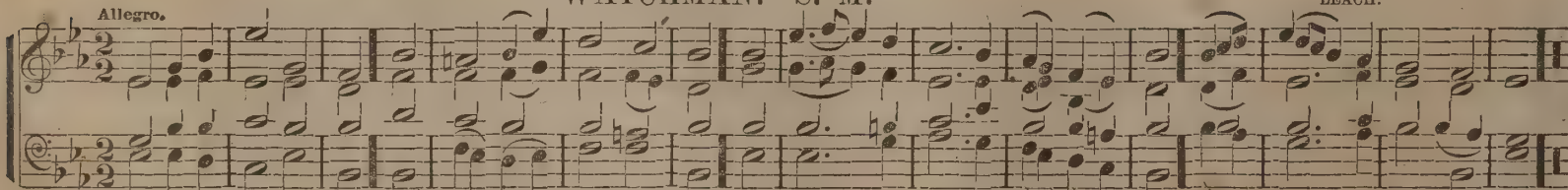


1. High as the heav'ns are raised A - bove the ground we tread, So far the rich - es of his grace Our high - est thoughts ex - ceed.

## WATCHMAN. S. M.

LEACH.

Allegro.

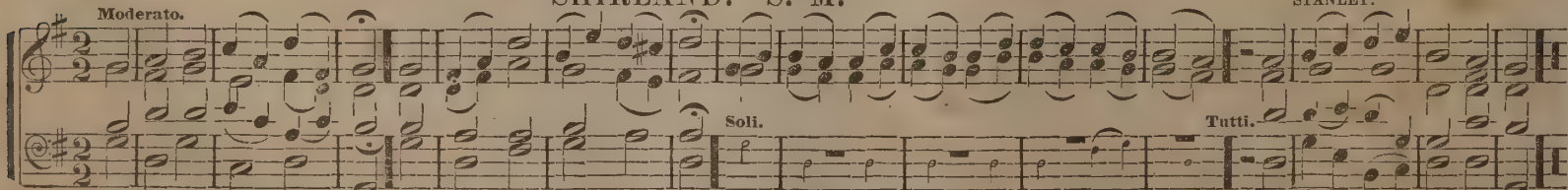


1. My soul with pa-tience waits For thee, the liv - ing Lord; My hopes are on thy prom - ise built, Thy nev - er - fail - ing word.

## SHIRLAND. S. M.

STANLEY.

Moderato.



1. Behold the morn-ing sun Be - gins his glo - rious way; His beams through all the na - tions run, And life and light con-vey

Allegro Moderato.

1. I'll praise my Mak - er while I've breath, And when my voice is lost in death, Praise shall em - ploy my no - bler powers,  
*Soli.* *Tutti.*

2. Hap - py the man whose hopes re - ly On Is - rael's God; he made the sky, And earth, and seas, with all their train;  
*f* *p* *Soli.* *Tutti.*

3. The Lord pours eye-sight on the blind; The Lord sup - ports the faint - ing mind; He sends the labor - ing conscience peace;  
*f* *Soli.* *Tutti.*

My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.  
*Soli.* *Tutti.*

His truth for - ev - er stands se - cure, He saves th'op - pressed, he feeds the poor, And none shall find his prom - ise vain.  
*Soli.* *Tutti.*

He helps the stran - ger in dis - tress, The wid - ow and the fa - ther - less, And grants the pris' - ner sweet re - lease.  
*Soli.* *Tutti.*

Allegro.

How rich thy gifts, Almighty King! From thee our public blessings spring; Th' extended trade, the fruitful skies, The treasures liber - ty bestows, Th' e - ter - nal

Unison. Soli.

This musical system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. It contains the vocal melody. The middle staff is also in treble clef with the same key signature and time signature, providing harmonic support. The bottom staff is in bass clef with the same key signature and time signature, likely for a basso continuo or another vocal part. The lyrics are written below the top staff. The section is marked 'Allegro.' and includes 'Unison.' and 'Soli.' markings.

## BYRON. L. P. M.

T. RAVENSCROFT.

joys the gos - pel shows, All from thy boundless goodness rise.

Tutti.

Choral.

1. I'll praise my Mak - er with my breath: And, when my voice is lost in death,

This musical system consists of two main parts. The left part has three staves (treble, middle, and bass) with lyrics 'joys the gos - pel shows, All from thy boundless goodness rise.' and a 'Tutti.' marking. The right part is labeled 'Choral.' and has two staves with the lyrics '1. I'll praise my Mak - er with my breath: And, when my voice is lost in death,'. The key signature for the choral part is one sharp (F#) and the time signature is 2/2.

Praise shall employ my no - bler powers; My days of praise shall ne'er be past, While life, and thought, and be - ing last, Or im - mor - tal - i - ty en - dures.

This musical system consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The middle and bottom staves are in bass clef with the same key signature and time signature. The lyrics are written below the top staff.



# BATHEASTON. L. M. 6 LINES.

Arranged from RIGHINI.

159

*Andante.*

1. The Lord my pasture shall pre-pare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye;

# VIRTUE. L. M. 6 LINES.

*Cantabile.*

My noonday walks he shall at-tend, And all my midnight hours defend.

1. While through life's pilgrim-age I stray, O let thy light at-tend my way,

Thy pre-cepts fixed be-fore my view, Let me with steadfast aim pur-sue, Nor er-ror's cloud, nor arts of sin, My soul from truth and vir-tue win.

## GRACE. L. P. M.

Allegretto.

1. Let all the earth their voices raise, To sing a lofty psalm of praise, And bless the great Je-hovah's name; His glo-ry let the heathen know,

## DIDSBURY. L. P. M.

Arranged.

Allegro.

His wonders to the nations show, And all his works of grace proclaim.

1. I love the volume of thy word; What light and joy those leaves afford

To souls be-night-ed and distressed! Thy precepts guide my doubtful way; Thy fear forbids my feet to stray; Thy promise leads my heart to rest.

Allegro Moderato.

1. O, could we speak the matchless worth, O, could we sound the glo-ries forth, Which in our Sa-viour shine, We'd soar, and touch the heavenly strings,

## RAPTURE. C. P. M.

HARWOOD.

And vie with Gabriel, while he sings, In notes al-most di-vine.

1. Thou heav'n of heavens, his vast a-bode, Ye clouds, proclaim your Maker, God;

Ye thunders, speak his pow'r; Lo! on ... the lightning's fie-ry wing, In triumph rides th' E-ter-nal King; Th' as-tonished worlds a-dore.

*Soli.* *Tutti.*



*Allegro Moderato.* *Fine.*

1. The fes-tal morn, my God, is come, That calls me to thy sa-cred dome, Thy presence to a-dore: My feet the summons shall at-tend,  
With willing steps thy courts ascend, And tread the hallowed floor.

2. With ho-ly joy I hail the day, That warns my thirsting soul away; What transports fill my breast! For, lo! my great Re-deemer's power,  
Unfolds the ev-er-last-ing door, And leads me to his rest!

*Fine.*

## HENDERSON. C. P. M.

T. COMER.

*Moderato.* *Fine.*

1. Great Source of un-ex-haust-ed good, Who giv'st us health, and friends, and food; And peace, and calm content, Like fragrant in-cense, to the skies,  
Let songs of grateful praises rise, For all thy bless-ings lent.

*f* *Tutti.* *p* *Soli.*

2. Thro' all the dan-gers of the day, Thy providence attends our way, To guard us and to guide; Thy grace di-rects our wandering will,  
And warns us, lest se-duc-ing ill Allure our souls a-side.

*Fine.*

*Allegretto.*

1. Be - gin, my soul, th' ex - alt-ed lay : Let each en - raptured tho't o - boy, And praise th' almighty name ; Lo ! heav'n, and earth, and seas, and skies,

*Soli.* *Tutti.* *Soli.*

AFFECTION. C. P. M.

*Andante.*

In one me - lo-dious con - cert rise, To swell, To swell th' inspiring theme

*Tutti. f*

To swell th' inspiring theme.

1. My God, thy boundless love we praise ; How bright on high its glories blaze,

How sweetly bloom be - low ; It streams from thine e - ter - nal throne : Thro' heav'n its joys for - ev - er run, And o'er the earth they flow.

Allegro.

1. I and my house will serve the Lord, But first o - be - dient to his word, I must myself appear; By actions, words, and tempers show, that  
 2. I must the fair ex - am - ple set; From those that on my pleas - ure wait The stumbling block remove; Their duty by my life explain, and soli.  
 By actions, words, and tempers show, that  
 Their du - ty by my life ex - plain, and

## GANGES. C. P. M.

Allegro Moderato.

By actions, words, and tempers show,  
 OLD MELODY,  
 Author unknown.

I my heavenly Mas - ter know, And serve with heart sin - cere.  
 still in all my works maintain, The dig - ni - ty of love.  
 Tutti.  
 1. Now for a hymn of praise to God! Ye trophies of a Saviour's blood,  
 Join the sweet choir a - bove; All your har - mo - nious ac - cents bring, Wakeeve - ry high, ce - les - tial string, To chant re - deem - ing love.



*Andante.*

1. Great Source of un - ex - haust - ed good, Who giv'st us health, and friends and food, And peace, and calm con - tent,

2. Through all the dan - gers of the day, Thy prov - i - dence at - tends our way, To guard us and to guide;

3. Thy smiles, with a re - viv - ing light, Cheer the long dark - some hours of night, And gild the thick - est gloom;

Like fra - grant in - - cense, to the skies, Let songs of grate - ful prais - es rise, For all thy bless - ings lent.

Thy grace di - rects our wan - dering will, And warns us, lest se - duc - ing ill Al - lure our souls a - side.

Thy watch - ful love a - round our bed Doth soft - ly, like a cur - tain spread, And guard the peace - ful room.

Unison.

Allegro assai.

1. The Lord Je-ho-vah reigns, And roy-al state maintains, His head with aw-ful glo-ries crowned, Arrayed in robes of light,

2. Up-held by thy com-ands, The world se-cure-ly stands, And skies and stars o-bey thy word; Thy throne was fixed on high,

3. Let floods and na-tions rage, And all their power en-gage; Let swell-ing tides as-sault the sky; The ter-rors of thy frown

Begirt with sovereign might, And rays of ma-jes-ty a-round.

Ere stars adorned the sky; E-ter-nal is thy kingdom, Lord.

Shall calm their fury down; Thy throne for-ev-er stands on high.

SICILIAN HYMN. 8s & 7s, or 8. 7. 4. A "Latin Hymn,"  
by MOZART.

Moderato.

1. Lord, dismiss us with thy bless-ing; Fill our hearts with joy and peace;

Soli. Tutti.

Let us each, thy love pos-sess-ing, Triumph in redeeming grace.

Allegro Moderato.

1 How pleas - ant 'tis to see Kin - dred and friends a - gree! Each in his prop - er sta - tion move; And each ful - fil his part,

## CREATION. S. P. M. or 6s &amp; 10s.

From the Oratorio of the  
Creation, by HAYDN.

With sym - pa - thiz - ing heart, In all the cares of life and love!

1. Let floods and na - tions rage, And all their pow'r en - gage,  
2. No war nor bat - tle sound Was heard the earth a - round,

Let swell - ing tides as - sault the skies; The ter - rors of thy frown Shall calm their fu - ry down; Thy throne for - ev - er stands on high.  
No hostile chiefs to furious com - bat ran, But peace - ful was the night In which the Prince of Light His reign of peace upon the earth began.



*Allegretto.*

1. How pleased and blest was I, To hear the peo-ple cry, "Come, let us seek our God to-day!" Yes, with a cheer-ful zeal, We haste to Zi-on's hill, And there our vows and honors pay.

2. Zi-on, thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round; In thee our tribes appear, To pray, and praise, and hear The sacred gospel's joy-ful sound.

3. May peace attend thy gate, And joy with-in thee wait, To bless the soul of eve-ry guest; The man who seeks thy peace, And wishes thine increase, A thousand blessings on him rest.

## ATHOL. S. P. M.

D. H. NORRIS.

*Allegro.*

1. How pleased and blest was I To hear the peo-ple cry, "Come, let us seek our God to-day!" Yes, with a cheerful zeal, We haste to Zi-on's hill, And there our vows and honors pay.

2. Zi-on, thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round; In thee our tribes appear, To pray, and praise, and hear The sa-cred gospel's joy-ful sound,

3. Here David's greater Son Has fixed his roy-al throne; He sits for grace and judgment here; He bids the saint be glad; He makes the sin-ner sad, And humble souls re-joice with fear

Unison.

# TRANQUILITY. S. H. M.

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*Andantino.*

*Soli.*

*Tutti.*

1. This place is holy ground; World, with it cares, away; A holy solemn stillness round This lifeless, mould'ring clay; Nor pain, nor grief, nor anxious fear, Can reach the peaceful sleeper here.

2. Be-hold the bed of death, The pale and mortal clay; Heard ye the sob of parting breath? Mark'd ye the eye's last ray? No: life so sweetly ceased to be, It lapsed in im-mor-tal-i-ty.

3. Why mourn the pious dead? Why sorrows swell our eyes. Can sighs re-call the spir-it fled? Shall vain re-grets arise? Though death has caused this altered mien, In heaven the ransomed soul is seen.

4. Bu-ry the dead, and weep In stillness o'er the loss: Bu-ry the dead; in Christ they sleep Who bore on earth his cross; And from the grave their dust shall rise, In his own image, to the skies.

# WILLCOTT. C. H. M.

*Andantino.*

1. O what is life? 'tis like a flow'r That blos-soms and is gone; }  
It flour-ish-es its lit-tle hour, With all its beau-ty on; } Death comes, and, like a win-try day, It cuts the love-ly flow'r a-way.

2. O, what is life? 'tis like the bow That glis-tens in the sky: }  
We love to see its col-ors glow; But, while we look, they die: } Life fails as soon: to-day 'tis here; To-mor-row it may dis-ap-pear.

3. Lord, what is life? if spent with thee, In humble praise and prayer, }  
How long or short our life may be, We feel no anx-ious care; } Though life depart, our joys shall last When life and all its joys are past.

*Unison.*

## FOUNTAIN. C. H. M.

Arr. from R. BRODERIP.

*Allegro Moderato.*

1. When I can trust my all with God, In tri - al's fear - ful hour, Bow, all resigned, be - neath his rod, And bless his spar-ing power,

2. O, to be brought to Je - sus' feet, Tho' tri - als fix me there, Is still a priv - i - lege most sweet, For he will hear my prayer;

3. O, bless-ed be the hand that gave, Still bless - ed when it takes; Blessed be he who smites to save, Who heals the heart he breaks;

## FAITH. S. H. M.

WM. DIXON

*Soli.**Tutti.**Allegretto.*

A joy springs up a - mid distress, A fountain in the wil - der - ness.

Though sighs and tears its language be, The Lord is nigh to an - swer me.

Per-fect and true are all his ways, Whom heav'n adores and death o - beys.

1. Faith is the Christian's prop, Whereon his sorrows lean;

2. Faith is the po - lar star That guides the Christian's way,

3. Faith is the rain - bow's form, Hung on the brow of heaven,



It is the substance of his hope, His proof of things unseen; It is the an-chor of his soul, When tempests rage and bil-lows roll.

Directs his wanderings from afar, To realms of endless day; It points the course where'er he roam, And safe - ly leads the pil-grim home.

The glo-ry of the passing storm, The pledge of mer-cy given; It is the bright, tri - umph - al arch, Thro' which the saints to glo-ry march.

## COTTERILL. H. M.

**Allegro.**

1. Awake, ye saints, awake, And hail the sacred day; In loftiest songs of praise, Your joyful homage pay; Come bless the day That God hath blest, The type of heaven's E - ter-nal rest.

2. On this auspicious morn, The Lord of life a-rose, And burst the bars of death, And vanquished all our foes; And now he pleads Our cause above, And reaps the fruit Of all his love.

3. All hail, triumphant Lord! Heaven with hosannas rings; And earth in humbler strains, Thy praise responsive sings, Worthy the Lamb, That once was slain, Thro' endless years To live and reign.

**Unison.**

Allegro assai.

1. Let every creature join To bless Je-ho-vah's name, And every power u - nite To swell th' exalted theme; Let na-ture raise, From every tongue, A general song Of grateful

Unison.

Unison.  
Cres.

## CAMBRIA. H. M.

Arranged for this work.

Allegretto.

praise, Let nature raise, From every tongue, A general song Of grateful praise.

Cres.

1. Lord of the worlds a - bove, How pleas - ant and how fair

The dwellings of thy love, Thine earth-ly tem - ples, are! To thine a - bode My heart as-pires, With warm desires To see my God.

Allegro.

1. In Zi - on's sa - cred gates, Let hymns of praise be - gin, Where acts of faith and love, In ceaseless beau - ty shine, In mer - cy

2. The trumpet's mar - tial voice, The timbrel's soft - er sound, The or - gan's sol - emn peal, His prais - es shall resound : To swell the

In mer - cy  
To swell the

## JUDGMENT. 7s.

N. WHITE.

Legato.

there, While God is known, Before his throne, With songs ap - pear.

song, With highest joy, Let man em - ploy, His tune - ful tongue.

there, While God is known,  
song, With high - est joy;

1. When thy mortal life is fled, When the death-shades o'er thee spread ;

When is finished thy ca - reer, Sinner, where wilt thou appear ?



## CECELIA. H. M.

Allegro.

1. The Lord Je - ho - vah reigns ; His throne is built on high ; The garments he as - sumes Are light and ma - jes - ty ; His glo - ries shine

Unison.

## LENOX. H. M.

EDSON.

Allegro.

With beams so bright, No mor - tal eye Can bear the sight.

1. Ye tribes of Adam, join With heav'n, and earth, and seas, And offer notes divine

To your Cre - a - tor's praise ; Ye ho - ly throng Of an - gels bright, In worlds of light Be - gin the song.

Ye ho - ly, &c.

Ye ho - ly throng, Of an - gels bright, In worlds of light, Be - gin the song, In worlds of light Be - gin the song.

Ye ho - ly throng, Of angels bright, In worlds of light, Be - gin the song, In words of light Be - gin the song.

*Allegro.*

1. Let eve-ry crea-ture join To bless Je-hovah's name, And eve-ry power u-nite To swell th'ex-alt-ed theme;

Let eve-ry crea-ture join To bless Je-hovah's name, And eve-ry power u-nite To swell th'ex-alt-ed theme;

Let na-ture raise..... from eve-ry tongue,..... A gen'ral song of grateful praise, A gen'ral song of grateful praise.

Let na-ture raise..... from eve-ry tongue,..... A gen'ral song of grate-ful praise, A gen'ral song of grate-ful praise.

Let nature raise, From every tongue,

*Allegro.*

1. Ye boundless realms of joy, Exalt your Maker's name; His praise your songs employ Above the starry frame: Your voices raise, Ye cherubim And seraphim, To sing his praise.

2. Let all adore the Lord, And praise his holy name, By whose almighty word They all from nothing came; And all shall last, From changes free; His firm decree Stands ever fast.

## SWITHIN. H. M.

JESSER.

*Allegro Moderato.*

1. To heaven I lift mine eyes; From God is all my aid, The God who built the skies, And earth and nature made: God is the tower To which I fly; His grace is nigh In every hour.

2. My feet shall never slide, And fall in fatal snares, Since God, my guard and guide, Defends me from my fears. Those wakeful eyes, Which never sleep, Shall Israel keep When dangers rise.



*Allegro Moderato.*

1. How pleas-ing is the voice Of God, our heaven - ly King, Who bids the frosts re - tire, And wakes the love - ly spring!

Bright suns a -

How pleas-ing is the voice Of God, our heaven - ly King, Who bids the frosts re - tire, And wakes the love-ly spring!


Bright suns a -

Bright suns a - rise, The mild wind blows,..... And beau - ty glows Thro' earth and skies.


rise,..... The mild wind blows, And beau-ty glows Thro' earth and skies.

Bright suns a - rise, The mild wind blows..... And beau-ty glows Thro' earth and skies.


rise,..... The mild wind blows, And beau-ty glows..... Thro' earth and skies.

*Allegretto Con Spirito.*


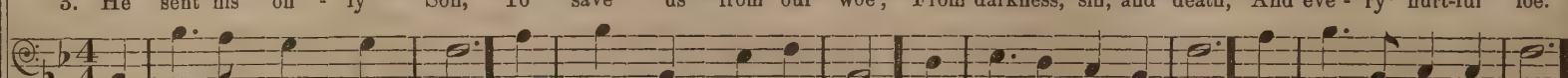
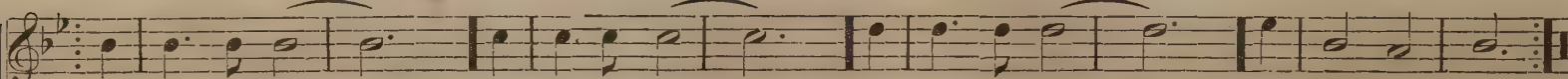
1. Give thanks to God most high, The u - ni - ver - sal Lord; The sovereign King of kings; And be his grace a - dored.



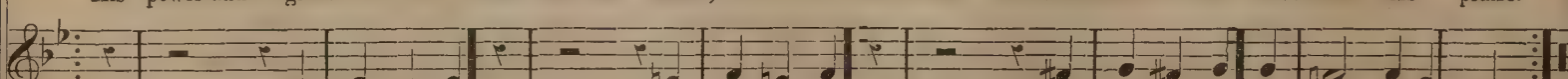
2. How might-y is his hand! What won - ders hath he done! He formed the earth and seas, And spread the heavens a - lone.



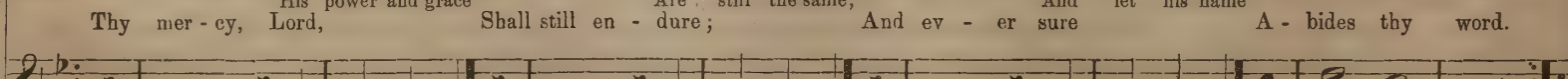
3. He sent his on - ly Son, To save us from our woe; From darkness, sin, and death, And eve - ry hurt-ful foe.


His power and grace Are still the same; And let his name Have end - less praise.



Thy mer - cy, Lord, His power and grace Shall still en - dure; And ev - er sure A - bides thy word.

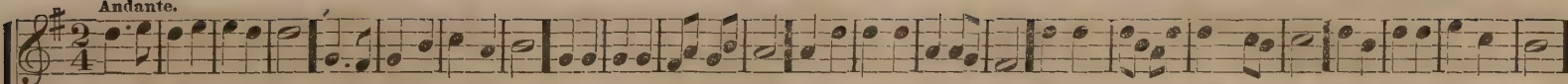


His power and grace Are still the same; And let his name Have end - less praise.

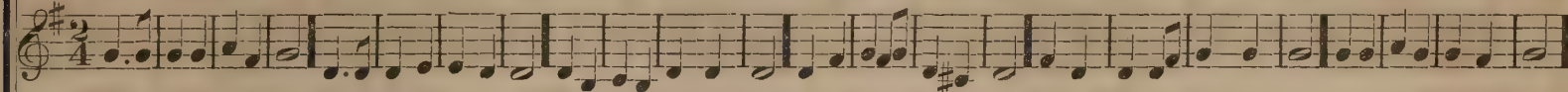


His power and grace Are still the same; And let his name May be repeated.

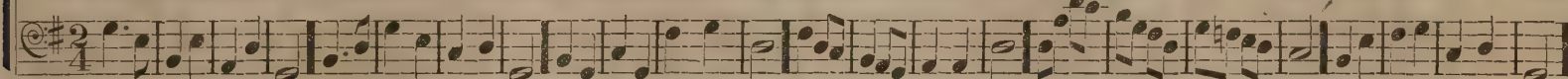
Andante.



1. Rock of a-ges, cleft for me, Let me hide my-self in thee; Let the wa-ter and the blood, From thy side, a heal-ing flood, Be of sin the dou-ble cure, Save from wrath, and make me pure.



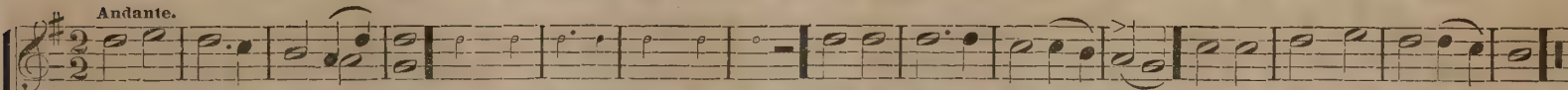
2. Should my tears forever flow, Should my zeal no languor know, All for sin could not a-tone; Thou must save, and thou alone; In my hand no price I bring; Simply to thy cross I cling.



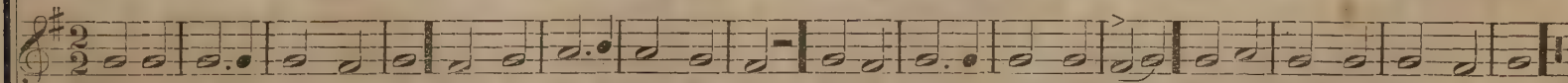
## SHREWSBURY. 7s.

VENTO.

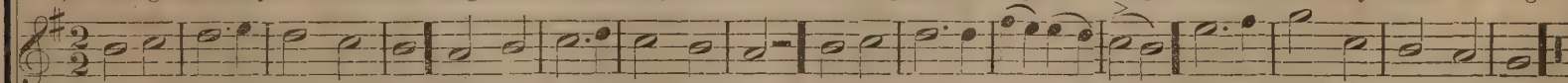
Andante.



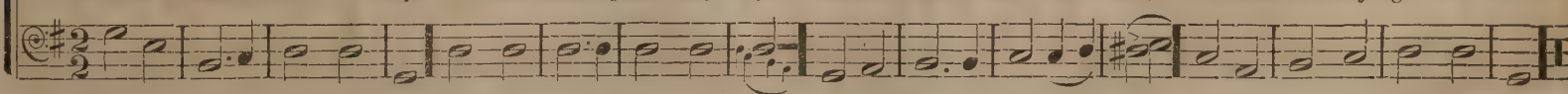
1. Heavenly Fa-ther, so-ver-eign Lord, Be thy glorious name a-dored; Lord, thy mer-cies nev-er fail; Hail, ce-les-tial good-ness, hail.



2. Though unworthy of thine ear, Deign our hum-ble songs to hear; Pur-er praise we hope to bring, When a-round thy throne we sing.



3. While on earth ordained to stay, Guide our foot-steps in thy way, Till we come to dwell with thee, Till we all thy glo-ry see.





*Slow and majestic.*

1. Fa-ther of our fee-ble race, Wise, be-nef-i-cent, and kind, Spread o'er na-ture's ample face, Flows thy goodness un-confined : Mus-ing in the si-lent grove,

Or the bu-sy walks of men, Still we trace thy wondrous love, Claim-ing large re-turns a-gain, Claim-ing large re-turns a-gain.

## POND. 7s.

S. P. MORSE.

*Andante.*

1. Fa-ther, hear us when we pray, Look in mer-cy from a-bove ; Turn not, Lord, thy face a-way, Hear, and grant thy pardoning love.

# MURDOCK. 7s.

181

*Allegretto.*

1. Morning breaks up - on the tomb; Je - sus scat - ters all its gloom; Day of tri - umph! through the skies, See, the glorious Sa - viour rise.

# HINGHAM. 8s & 7s.

E. HOBART.

*Andante.*

1. On the tree of life e - ter - nal, Oh let all our hopes be laid, This a - lone for - ev - er ver - nal Bears a leaf that can - not fade.

# LAFLIN. 7s.

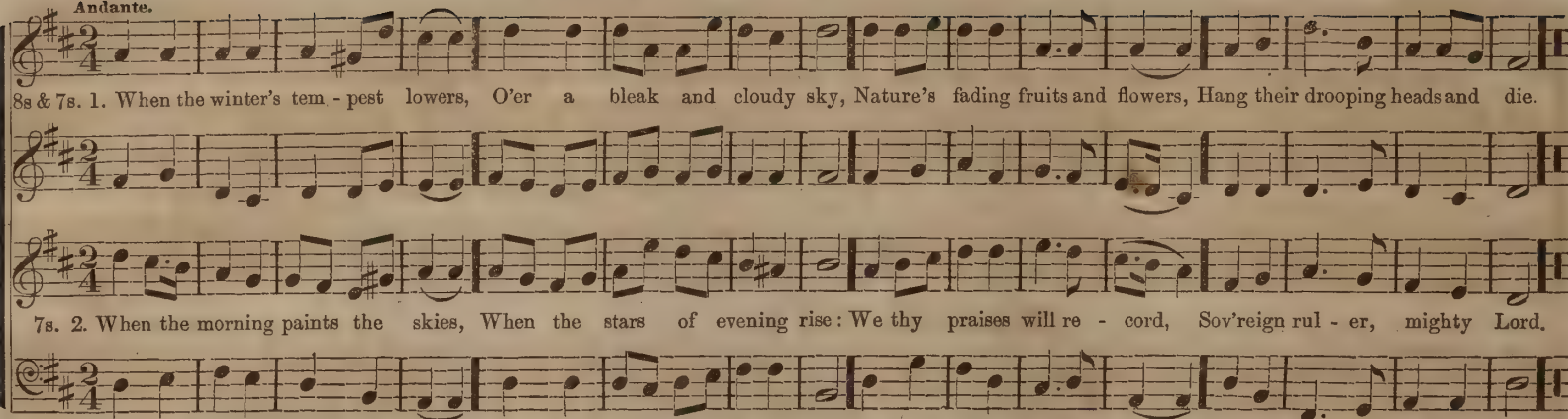
HANDEL.

*Maestoso.*

1. All ye na - tions, praise the Lord; All ye lands, your voi - ces raise; Heaven and earth, with loud accord, Praise the Lord, for - ev - er praise.

## ANTRIM. 7s, or 8s &amp; 7s.

Andante.



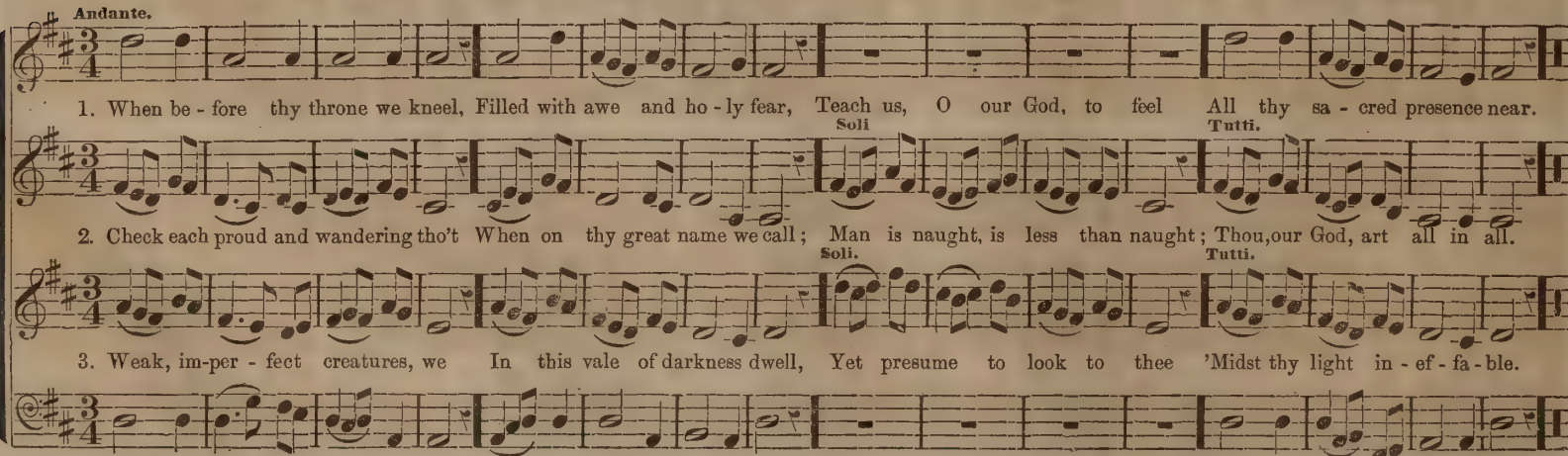
8s & 7s. 1. When the winter's tem-pest lowers, O'er a bleak and cloudy sky, Nature's fading fruits and flowers, Hang their drooping heads and die.

7s. 2. When the morning paints the skies, When the stars of evening rise: We thy praises will record, Sov'reign ruler, mighty Lord.

## BOWRING. 7s.

LORENZO WHITE.

Andante.



1. When be-fore thy throne we kneel, Filled with awe and ho-ly fear, Teach us, O our God, to feel All thy sa-cred presence near.

2. Check each proud and wandering tho't When on thy great name we call; Man is naught, is less than naught; Thou, our God, art all in all.

3. Weak, im-per-fect creatures, we In this vale of darkness dwell, Yet presume to look to thee 'Midst thy light in-ef-fa-ble.



*Allegro.*

1. Palms of glo - ry, rai-ment bright, Crowns which never fade a - way, Gird and deck the saints in light ; Priests, and kings, and conquerors, they.

2. Yet the conquerors bring their palms To the Lamb a-midst the throne, And proclaim, in joy-ful psalms, Vic-tory through his cross ■ - lone.

3. Kings for harps their crowns resign, Cry-ing, as they strike the chords, "Take the kingdom ; it is thine, King of kings and Lord of lords."

MANDATE. 7s.

Arranged from ROSSINI.

*Allegro Maestoso.*

1. When in si-lence, o'er the deep, Darkness kept its deathlike sleep ; Soon as God his mandate spoke, Light in wondrous beau - ty broke.

2. But a beam of ho - lier light Gild - ed Bethlehem's lonely night, When the glo-ry of the Lord, Mercy's sunlight, shone a - broad.

3. "Peace on earth, good-will to men," Burst the glo-rious an - them then ; An-gels bend-ing from a - bove Joined that strain of ho - ly love.

Unison.

*Allegro Moderato.*

1. Let us join, as God commands, Let us join our hearts and hands; Help to gain our calling's hope; Help to build each oth - er up;

Car - ry on the Christian's strife; Walk in ho - li - ness of life; Faith - ful - ly our gifts im - prove, For the sake of him we love.

*Soli.* *Tutti.*

## HEMPHILL. 8s &amp; 7s.

T. COMER.

*Allegretto.*

1. Hark! what mean those holy voices, Sweetly sounding thro' the skies? Lo! th' angelic host re - joice; Heavenly halle-lu - jahs rise, Heavenly hal - le - lujahs rise.

# STELLA. 7s, 6 LINES.

Altered from S. STANLEY.

185

*Allegro Moderato.*

*Soli.*

*Tutti.*

Lo! the eastern magi rise, At a signal in the skies, Brighter than the brightest gem, Shines the star of Bethlehem, Brighter than the brightest gem, Shines the star of Bethlehem.

# TRANSIT. 7s.

Arranged from PIERSON

*Andante.*

Ho - ly, ho - ly, ho - ly Lord, Be thy gra-cious name a - dored; Lord, thy mer-cies nev - er fail; Hail, ce - les - tial goodness, hail.

# HAYTI. 7s.

Arranged from WOOD.

*Andante.*

Christians, brethren, ere we part, Eve - ry voice and eve - ry heart Join, and to our Fa-ther raise, One last hymn of grate-ful praise.



*Andantino.*

1. Safely through another week God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day, Day of all the week the best, *Soli.*

2. While we seek supplies of grace, Through the dear Redeemer's name, Show thy reconciling face, Take away our sin and shame; From our worldly cares set free,

3. Here we come thy name to praise; Let us feel thy presence near; May thy glory meet our eyes, While we in thy house appear; Here afford us, Lord, a taste *Soli.*

*Tutti.*

Emblem of e - ter - nal rest, Day of all the week the best, Emblem of e - ter - nal rest.

May we rest, this day, in thee, From our worldly cares set free, May we rest, this day in thee.

Of our ev - er - last - ing feast, Here afford us, Lord, a taste Of our ev - er - last - ing feast. *Tutti.*

*Legato.*

1. Je - sus, Lord, we look to thee, Let us in thy name agree;

Show thyself the Prince of Peace; Bid our jars for - ev - er cease.

# CONSOLATION. 8s & 7s.

H. W. GREEN.

187

*Cantabile.*

1. Ho - ly Source of con - so - la - tion, Light and life thy grace imparts; Vis - it us in thy compass-ion; Guide our minds, and fill our hearts.

# BENEVENTO. 7s. DOUBLE.

WEBBE.

*Moderato.*

1. While, with ceaseless course, the sun Hasted through the for - mer year, Ma - ny souls their race have run, Nev - er more to meet us here:
2. As the wing-ed ar - row flies, Speed-i - ly the mark to find: As the lightning from the skies Darts, and leaves no trace be - hind;—
3. Thanks for mer-cies past re-ceive; Par-don of our sins re-new; Teach us, hence-forth, how to live, With e - ter - ni - ty in view;

Fixed in an e - ter - nal state, They have done with all be - low: We a lit - tle long - er wait, But how lit - tle none can know.  
Swiftly thus our fleet-ing days Bear us down life's rap - id stream: Upward, Lord, our spir - its raise; All be - low is but a dream.  
Bless thy word to old and young; Fill us with a Sa - viour's love: When our life's short race is run, May we dwell with thee a - bove.

## TUFTS. 7s.

From the "Seven Sleepers."

Choral.

1. Ho - ly Spir - it, from on high, Bend o'er us a pity - ing eye; Now re - fresh the drooping heart, Bid the power of sin de - part.

## BEVERLY. 7s.

GERMAN CHORAL.

Choral.

1. Palms of glo - ry, raiment bright, Crowns which nev - er fade a - way, Gird and deck the saints in light; Priests, and kings, and conquerors, they.

## SLEEP. - 7s.

Arranged from MOZART.

Andante.

1. Sin - ner, rouse thee from thy sleep; Wake, and o'er thy fol - ly weep; Raise thy spirit, dark and dead; Je - sus waits his light to shed.

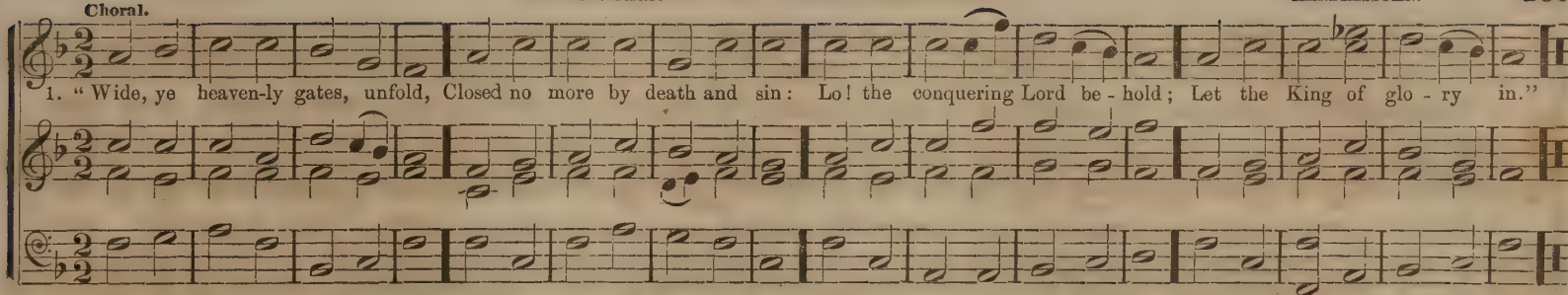


# BELLAK. 7s.

MEDELSSOHN.

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Choral.

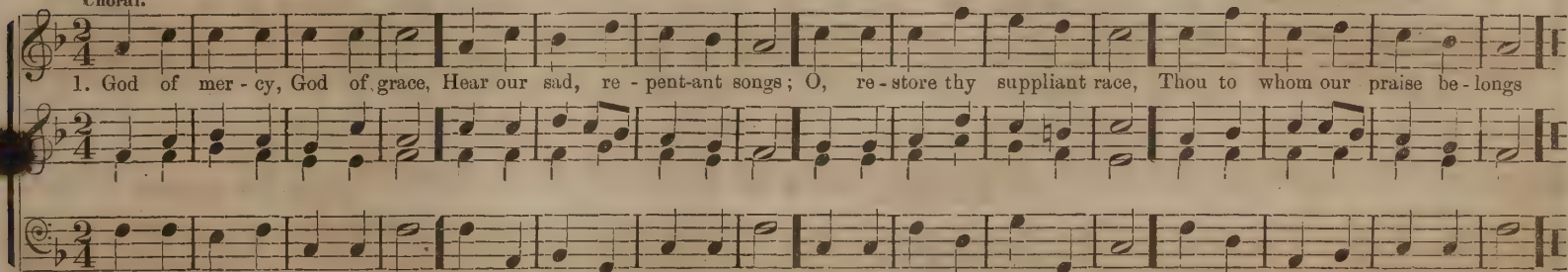


1. "Wide, ye heaven-ly gates, unfold, Closed no more by death and sin: Lo! the conquering Lord be-hold; Let the King of glo-ry in."

# MEADS. 7s.

E. HOBART.

Choral.

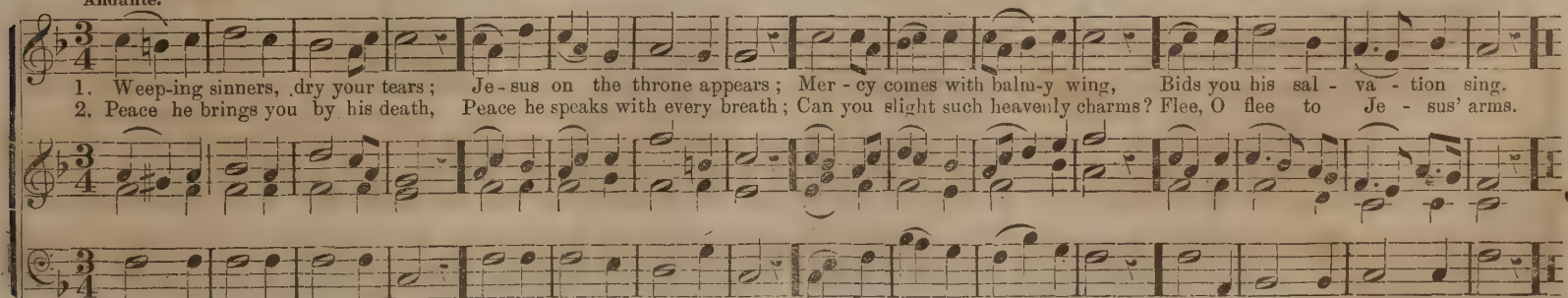


1. God of mer-cy, God of grace, Hear our sad, re-pent-ant songs; O, re-store thy suppliant race, Thou to whom our praise be-longs

# LACONIA. 7s.

HAYDN MOZART BAKER.

Andante.



1. Weep-ing sinners, dry your tears; Je-sus on the throne ap-pears; Mer-cy comes with balm-y wing, Bids you his sal-va-tion sing.  
2. Peace he brings you by his death, Peace he speaks with every breath; Can you slight such heavenly charms? Flee, O flee to Je-sus' arms.

Andantino.

1. Come! said Jesus' sacred voice, Come, and make my paths your choice: I will guide you to your home; Wea-ry pilgrim, hither come!

2. Thou, who, houseless, sole, forlorn, Long hast borne the proud world's scorn, Long hast roamed the bar-ren waste, Wea-ry pilgrim, hither haste!

3. Ye, who, tossed on beds of pain, Seek for ease, but seek in vain: Ye, whose swollen and sleepless eyes Watch to see the morning rise:

## FLAGG. 8s &amp; 7s.

Arranged from VON WEBER

Andantino.

1. Praise the Lord, when blushing morning Wakes the blossoms fresh with dew, Praise him when revived cre-a-tion Beams with beau-ties fair and new.

2. Praise the Lord, when ear-ly breezes Come so fragrant from the flowers, Praise, thou willow, by the brook-side, Praise, ye birds, among the bowers.

3. Praise the Lord, and may his blessing Guid us in the way of truth, Keep our feet from paths of er-ror, Make us ho-ly in our youth.

# WINCHELL. 7s, or 8s & 7s. DOUBLE.

S. P. MORSE.

191

Andante.

1. When thy mor-tal life is fled, When the death-shades o'er thee spread; When is finished thy ca - reer, Siuner, where wilt thou ap - pear?

*Soli.*

Tutti.

2. When the world has passed a - way, When draws near the judgment day, When the aw - ful trump shall sound, Say, O, where wilt thou be found?

*Tutti.*

# PITTSBURG. 8s & 7s

J. W. HOLDER.

Affettuoso.

1. Come, thou fount of eve-ry blessing, Tune my heart to sing thy grace, Streams of mer-cy nev-er ceasing, Call for songs of loud-est praise.



Andante.

1. In the cross of Christ I glory, Towering o'er the wrecks of time; All the light of sa - cred sto - ry Gath - ers round its head sublime.

## COMFORT. 8s &amp; 7s.

KUNKEL.

Choral.

1. Cease, ye mourners, cease to languish O'er the grave of those you love; Pain, and death, and night, and anguish, En - ter not the world a - bove.

## NEWPORT. 8s &amp; 7s.

D. H. NORRIS.

Allegro Moderato.

1. Come, thou Fount of eve - ry bless - ing, Tune my heart to sing thy grace; Streams of mer - cy nev - er ceas - ing, Call for ceaseless songs of praise.

# SUMMONS. 7s. 4 or 8 lines.

S. P. MORSE.

193

Moderato.

Fine.

1. "Spirit, leave thy house of clay; Linger dust, resign thy breath; Spirit, cast thy chains away; Dust, be thou dissolved in death:" Thus the mighty Saviour speaks, While the faithful Christian dies;  
Thus the bonds of life he breaks. And the ransomed captive flies.

Soli.

Fine.

# PLEYEL'S HYMN. 7s.

PLEYEL.

Legato.

1. See the love - ly bloom - ing flower, Fades and withers in an hour; So our transient comforts fly, Pleasure on - ly blooms to die.

# RINK. 7s.

Arranged from RINK.

Andantino.

1. Who, O Lord, when life is o'er, Shall to heaven's blest man - sion soar? Who, an ev - er welcome guest, In thy ho - ly place shall rest?

[25]

## PENITENCE. 7s.

*Andante.*

1. God of mer-cy, God of love, Hear our sad, re-pent-ant song; Sor-row dwells on eve-ry face, Pen-i-tence on eve-ry tongue.

2. Deep re-gret for fol-lies past, Talents wasted, time misspent; Hearts debased by world-ly cares, Thankless for the bless-ings lent.

3. Foolish fears, and fond de-sires, Vain re-grets for things as vain; Lips too sel-dom taught to praise, Oft to mur-mur and complain.

## DAYSPRING. 7s.

Arranged from T. COOKE.

*Larghetto Espress.*

1. Toiling through the live-long night, Faint, un-cer-tain of his way, How the traveller hails the light, Her-ald of the coming day.

2. Thus, when fraud and rapine threw O'er the world their clouds a-far, On the good man's raptured view Broke the dawn of Ju-dah's star.

3. Tears of joy and grat-i-tude Hailed the Bap-tist's na-tal morn, For the heavenly light re-newed, For an-oth-er prophet born.



*Andantino.*

1. Christ, whose glo-ry fills the skies, Christ, the true, the only light, Sun of Righteousness, a - rise, Tri - umph o'er the shades of

2. Dark and cheerless is the morn, If thy light is hid from me; Joy - less is the day's re - turn, Till thy mer - cy's beams I

3. Vis - it, then, this soul of mine; Pierce the gloom of sin and grief, Fill me, radiant Sun di - vine; Scat - ter all my un - be -

TARSHISH. 8s & 7s.

HAYDN.

*Allegro Moderato.*

night; Dayspring from on high, be near; Day - star, in my heart ap - pear.

see; Till they inward light im - part, Warmth and gladness to my heart.

- - lief; More and more thyself dis - play, Shin - ing to the per - fect day.

1. Crown his head with endless blessing, Who, in God the Father's name,

With compassion never ceasing, Comes, sal - va - tion to pro - claim.

*Legato. Soli.* *Tutti.*

1. Soft-ly now the light of day, Fades up - on my sight a - way; Free from care, from labor free, Lord, we would commune with thee, Lord, we would, &c.

2. Soon for us the light of day, Shall for - ev - er pass a - way; Then, from sin and sorrow free, Take us, Lord, to dwell with thee. Take us, Lord, &c.

*Soli.* *Tutti.*

## ADAM. 8s &amp; 7s.

Arranged from HAYDN.

*Andante Sostenuto.*

1. On the dew - y breath of e - ven, Thousand odors mingling rise, Borne like in - cense up to heaven, — Nature's eve - ning sac - ri - fice.

2. With her balm-y offerings blending, Let our glad thanksgiving be To thy throne, O Lord, as - cending, — In - cense of our hearts to thee.

3. Thou, whose fa-vors without number, All our days with gladness Bless! Let thine eye, who knows not slumber, Guard our hours of help-less-ness.

Legato.

1. Wea - ry sin - ner, keep thine eyes On th' a - ton - ing Sac - ri - fice; View him bleed - ing on the tree,

2. Cast thy guil - ty soul on him; Find him migh - ty to re - deem; At his feet thy bur - den lay;

The musical score for the first two verses is written on four staves. The first two staves correspond to the first verse, and the next two staves correspond to the second verse. The music is in G major (one sharp) and 2/2 time. The melody is written on the upper staff of each pair, and the bass line is on the lower staff. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Pour - ing out his life for thee: There the dread - ful curse he bore; Weep - ing soul, la - ment no more.

Look thy doubts and care a - way; Now by faith the Son em - brace, Plead his prom - ise, trust his grace.

The musical score continues on four staves. The first two staves correspond to the third line of the hymn, and the next two staves correspond to the fourth line. The music continues in the same key and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.



Allegro.

1. Christ, the Lord, is risen to - day, Sons of men and an - gels say ; Raise your songs of tri - umph high ; Sing, ye heavens, and, earth, reply.

Un poco Staccato.

## HOLMAN. 7s, or 8s &amp; 7s.

Andantino.

1. Je - sus, to thy wounds I fly ; Purge my sins of deepest dye ; Lamb of God, for sinners slain, Wash a - way my crim-son stain.

## MAPLEWOOD. 7s, or 8s &amp; 7s.

S. N. ROBBINS.

Andante.

1. They who on the Lord re - ly, Safe-ly dwell, though danger's nigh ; Wide his sheltering wings are spread O'er each faith-ful servant's head.

*Maestoso.*

1. Praise the Lord, ye heavens adore him, Praise him, angels, in the height; Sun and moon, re-joice be-fore him, Praise him, all ye stars of light.

2. Praise the Lord, for he hath spo-ken, Worlds his mighty voice o-beyed; Laws, which never can be bro-ken, For their guidance he hath made.

3. Praise the Lord, for he is glorious, Nev-er shall his prom-ise fail; God hath made his saints vic-to-rious, Sin and death shall not pre-vail.

## SABBATH SCHOOL HYMN. 8s &amp; 7s.

*Andante.*

1. Fa-ther! now the day is pass-ing, Fades the glowing light a-way; Evening grey o'er earth is fall-ing, Fit-ting hour for me to pray.

2. God! I thank thee for the morning, How the freshness filled my frame; Na-ture all hath felt the bless-ing, All, with me, doth praise thy name.

3. Swift-ly sped a-way the morning, Melt-ing in-to yel-low noon; Hours of thought and earnest purpose, Yet, for ac-tion, fled too soon.

## BEETHOVEN. 7s.

Un Poco Allegretto.

From the "American Harp,"  
By permission CH. ZEUNER.

**Soli.** **Tutti.**

1. Sweet the time, ex-ceed-ing sweet, When the saints togeth-er meet; When the Saviour is the theme, When they join to sing of him.

**Soli.** **Tutti.**

## ROBBINS. 7s.

SILAS ALLEN.

Andantino.

**Soli.** **Tutti.** **Soli.** **Tutti.**

1. Come! said Jesus' sacred voice, Come, and make my paths your choice; I will guide you to your home; Weary pilgrim, hither come! Wea-ry pilgrim, hith-er come!

## BARTOL. 7s.

B. F. EDMANDS.  
**Tutti.**

Andante.

**Soli.** **Tutti.**

1. Gent-ly fall the dews of eve, Raising still the languid flowers; Sweetly flow the tears that grieve O'er a mourner's stricken hours.  
2. Bless-ed tears and dews that yet Lift us near-er un-to heaven! Let us still his praise re-peat, Who in mer-cy all hath given.



Andante.

1. Come! said Je - sus' sacred voice, Come, and make my paths your choice; I will guide you to your home; Weary pil - grim, hith - er come!  
Soli. Tutti.

2. Thou, who houseless, sole, for-lorn, Long hast borne the proud world's scorn, Long hast roamed the barren waste, Weary pil - grim, hith - er haste!  
Tutti.

3. Ye, who tossed on beds of pain, Seek for ease, but seek in vain; Ye, whose swollen and sleepless eyes, Watch to see the morn-ing rise.  
Tutti.

## SHADOWS. 7s.

WM. RICHARDSON.

Larghetto.

1. Toil-ing thro' the live-long night, Faint, un-cer-tain of his way, How the traveller hails the light, Her - ald of the com-ing day.

2. Thus, when fraud and ra - pine threw O'er the world their cloud a - far, On the good man's raptured view, Broke the dawn of Ju-dah's star.

3. Tears of joy and grat - i - tude, Hailed the Baptist's na - tal morn, For the heavenly light re - newed, For an - oth - er prophet born.

**Allegro.**

1. Hail, thou long ex-pect-ed Je-sus, Born to set thy peo-ple free! From our sins and fears re-lease us, Let us find our rest in thee.

2. Israel's strength and conso-la-tion, Hope of all the saints, thou art; Long de-sired of eve-ry na-tion, Joy of eve-ry waiting heart.

3. Born thy peo-ple to de-liv-er, Born a child, yet God our King, Born to reign in us for-ev-er, Now thy gracious kingdom bring.

## TRIVOLI. 8s &amp; 7s, DOUBLE, or 8s, 7s &amp; 4.

IGNACE PLEYEL.

**Dolce. Tutti.** **Fine. Soli.** **D. C.**

1. See from Zi-on's sa-cred mountain, Streams of liv-ing wa-ters flow! }  
 God has o-pened there a fountain That sup-plies the plains be-low; } They are blessed, They are blessed, Who its sov'reign virtue know,  
 D. C. They are bless-ed, They are bless-ed, Who its sov'-reign vir-tues know.

**Tutti.** **Fine. Soli.** **D. C.**

2. Thro' ten thou-sand chan-nels flowing, Streams of mer-cy find their way; }  
 Life, and health, and joy, be-stowing, Making all a-round look gay: } O ye nations, O ye nations, Hail the long-expected day,  
 D. C. O ye na-tions, O ye nations, Hail the long-ex-pect-ed day.

Andante:

1. Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ev - er - welcome guest, In thy ho - ly place shall rest?

2. He, whose heart thy love has warmed; He, whose will to thine conformed, Bids his life un - sul - lied run; He, whose words and that's are one.

3. He, who shuns the sinner's road, Lov - ing those who love their God; Who, with hope, and faith unfeigned Treads the path by thee ordained.

## SUMNER. 7s.

D. H. NORRIS.

Andantino.

1. When be-fore thy throne we kneel, Filled with awe and ho - ly fear, Teach us, O our God, to feel All thy sa - cred pres - ence near.

2. Check each proud and wandering thought When on thy great name we call: Man is naught; is less than naught; Thou, our God, art all in all.

3. Weak, imperfect creatures, we In this vale of darkness dwell, Yet pre - sume to look to thee 'Midst thy light in - ef - fa - ble.



**Allegro Moderato.**

1. When we pass through yonder riv-er, When we reach the far-ther shore, There's an end of war for ev-er; We shall see our foes no more: Soli.

2. Af-ter war-fare, rest is pleasant: O, how sweet the pros-pect is! Though we toil and strive at present, Let us not re-pine at this: Soli.

3. When we gain the heavenly re-gions, When we touch the heavenly shore, Blessed thought! no hostile legions Can a-larm or trou-ble more: Soli.

**BROWN. 7s.**

**Andante.**

All our conflicts then shall cease, Followed by e-ter-nal peace. Tutti.

Toil, and pain, and conflict past, All en-dear re-pose at last. Tutti.

Far be-yond the reach of foes, We shall dwell in sweet repose.

1. Lord, be-fore thy presence come, Bow we down with ho-ly fear;  
2. Wandering tho'ts and languid powers Come not where devotion kneels;

Call our err-ing footsteps home, Let us feel that thou art near.  
Let the soul ex-pand her stores, Glowing with the joy she feels.

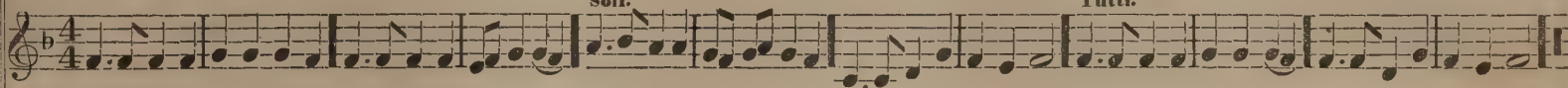
*Andantino.*



1. When we pass thro' yonder river, When we reach the farther shore, There's an end of war forever; We shall see our foes no more: All our conflicts then shall cease, Followed by eternal [peace.]

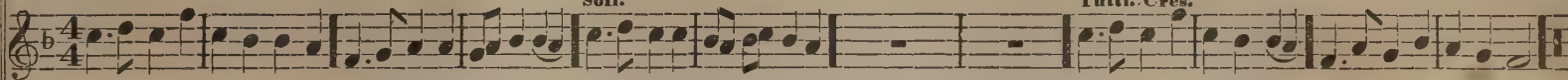
*Soli.*

*Tutti.*

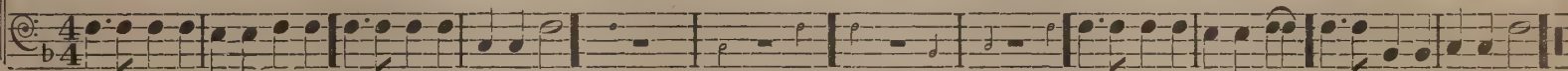


*Soli.*

*Tutti. Cres.*



1. Af-ter warfare, rest is pleasant: O, how sweet the prospect ■ Tho' we toil and strive at present, Let us not repine at this: Toil, and pain, and conflict past, All endear repose at last.



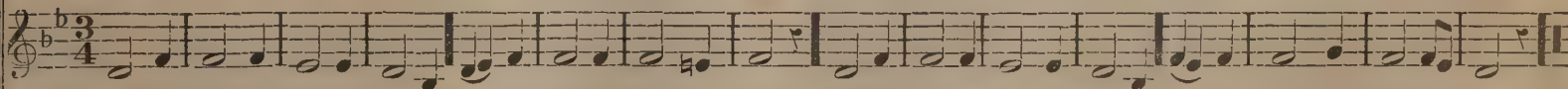
DEVOTION. 8s & 7s.

Arr. from MAZZINGHI.

*Legato.*



1. Lord of heav'n, and earth, and ocean, Hear us from thy bright a - bode, While our hearts, with true devotion, Own their great and gracious God.



2. Health and every needful blessing Are thy bounteous gifts a - lone; Comforts undeserved possessing, Here we bend be - fore thy throne.



3. Thee, with humble ad - o - ration, Lord we praise for mercies past; Still to this most favored nation May those mer - cies 'ev - er last.



## Allegro Moderato.

1. Yes, my na - tive land, I love thee, All thy scenes, I love them well; } Can I leave you, Far in heath - en lands to dwell?  
Friends, con-nections, hap-py coun-try, Can I bid you all fare - well? }

2. Home, thy joys are pass-ing lovely, Joys no stranger-heart can tell, } Can I leavethee, Far in heath - en lands to dwell?  
Hap - py home, in-deed I love thee: Can I, can I say, "Farewell"?? }

## ADMIRATION. 8s, 7s &amp; 4s.

Arranged from HAYDN.

Andante.

1. Guide me, O thou great Je-ho-vah, Pil - grin thro' this barren land: I am weak, but thou art mighty; Hold me with thy powerful hand:  
Bread of hea-ven, Bread of heaven, Feed me till I want no more.

*mp* *Fine.* *p* *f* *p* *f* *D.C.*

2. O - pen now the crys - tal fountain, Whence the healing streams do flow. Let the fie - ry, cloudy pil-lar Lead me all my journey through:  
Strong De-liv - erer, Strong Deliv - erer, Be thou still my strength and shield.

*Unison.*



*Affetuoso.*

*Fine.*

*D.C.*

1. Come, ye sinners, poor and wretched, Come in mercy's gra - cious hour; Je - sus rea - dy stands to save you, Full of pi - ty, love, and power:  
He is a - ble, He is a - ble, He is will - ing, doubt no more.

2. Let no sense of guilt pre - vent you, Nor of fit - ness fond - ly dream; All the fit - ness he re - quir - eth Is to feel your need of him:  
This he gives you, This he gives you; 'Tis the Spir - it's ris - ing beam. \*

ROSSINI. 8s, 7s & 4s.

Arranged from ROSSINI.

*Allegro Maestoso.*

*Fine. p*

*D.C.*

1. Guide me, O thou great Je - ho - vah, Pil - grim through this bar - ren land: I am weak, but thou art migh - ty;  
Bread of hea - ven, Bread of hea - ven, Feed me till I want no more. Hold me with thy power - ful hand:

2. O - pen now the crys - tal fountain, Whence the heal ing streams do flow, Let the fie - ry, clou - dy pil - lar  
Strong De - liv - erer, Strong De - liv - erer, Be thou still my strength and shield. Lead me all my jour - ney through:

*Allegro Moderato.**Soli.*

1. On the mountain's top appearing, Lo! the sacred herald stands, Welcome news to Zi-on bear-ing,— Zi-on, long in hos-tile lands: Mourning cap-tive

2. Has thy night been long and mournful? Have thy friends unfaithful proved? Have thy foes been proud and scornful, By thy sighs and tears unmoved? Cease thy mourning,

*Tutti.*

Mourning cap-tive, God himself will loose thy bands, God himself will loose thy bands.

*Tutti.*

Cease thy mourning; Zi-on still is well beloved, Zi-on still is well beloved.

**DELAY. 7s.***Choral.*

Arranged from DONIZETTI.

1. Haste, O sinner, now be wise; Stay not for the morrow's sun;

Wisdom if you still de-spise, Harder is it to be won.

Andante.



1. Hear, O sin-ner, Mercy hails you, Now with sweetest voice she calls ; Bids you haste to seek the Saviour, Ere the hand of justice falls ; Trust in Je-sus, Trust in Je-sus, 'Tis the voice of mercy calls.

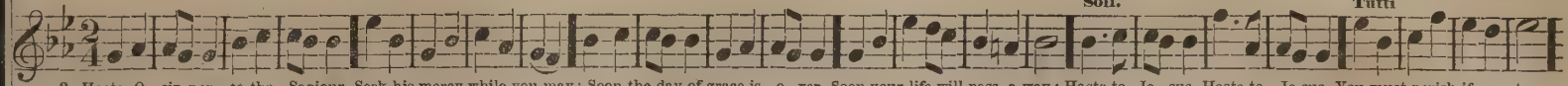
Soli.

Tutti.

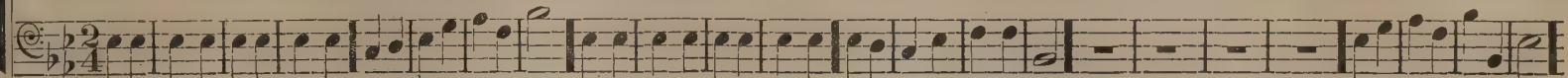


Soli.

Tutti



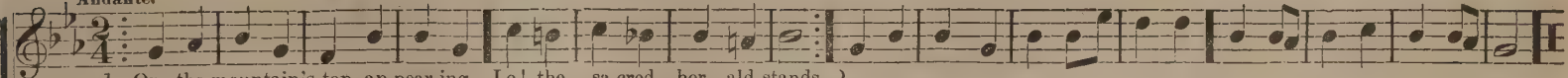
2. Haste, O sin-ner, to the Saviour, Seek his mercy while you may ; Soon the day of grace is o-ver, Soon your life will pass a-way : Haste to Je-sus, Haste to Je-sus, You must perish if you stay.



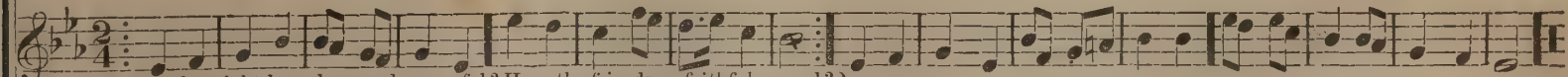
APPIFORUM. 8s, 7s & 4s.

Arranged from "Suffolk Coll."

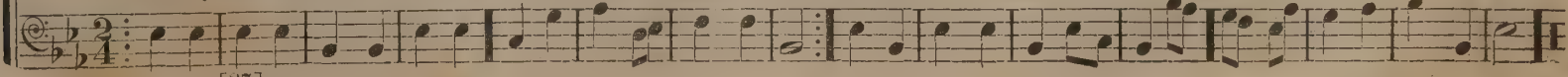
Andante.



1. On the mountain's top ap-pear-ing, Lo! the sa-cred her-ald stands, }  
Welcome news to Zi-on bearing, Zi-on, long in hos-tile lands : } Mourning captive, Mourning captive, God him-self will loose thy bands.



2. Has thy night been long and mournful? Have thy friends unfaithful proved? }  
Have thy foes been proud and scornful, By thy sighs and tears unmoved? } Cease thy mourning, Cease thy mourning, Zi-on still is well beloved.





Allegro.

1. Men of God,\*go take your stations; Darkness reigns throughout the earth; Go pro-claim a-mong the na-tions, Joy-ful news of heavenly birth;

2. Of his gos-pel not a-sham-ed, As "the power of God to save," Go where Christ was nev-er nam-ed, Publish free-dom to the slave—

## FAREWELL. 8s, 7s &amp; 4s.

L. O. GROVER.

Bear the tid-ings, Bear the tid-ings, Of the Saviour's matchless worth.

1. Yes, my na-tive land, I love thee; All thy scenes, I love them well:  
Friends, connections, hap-py coun-try, Can I bid you all fare-well?

Bless-ed free-dom! Blessed freedom! Such as Zi-on's chil-dren have.

Can I leave you, Can I leave you, Far in heathen lands to dwell?

# CALVARY. 8s & 7s, 6 LINES, or 8s, 7s & 4.

S. STANLEY.

211

*Allegro Moderato.*

1. Hark! the voice of love and mer-cy Sounds a - loud from Cal - va - ry! See it rends the rocks a - sundèr, Shakes the earth, and veils the sky!

2. "It is finished!" O what pleasure Do these sa - cred words af - ford! Heavenly blessings, without measure, Flow to us through Christ the Lord!

# GREENVILLE. 8, 7 & 4, or 8 & 7. DOUBLE. ROUSSEAU.

*Moderato.*

*Fine.*

"It is fin-ished!" "It is finished!" Hear the dy - ing Saviour cry!

1. Far from mortal cares retreating, Sordid hopes and vain de - sires, }  
Here, our willing footsteps meeting, Every heart to heaven as - pires. }  
Mer - cy from above proclaiming, Peace and par-don from the skies. }  
D.C.

"It is fin-ished!" "It is finished!" Saints, the dy - ing words re - cord!

From the Fount of glo-ry beam - ing, Light ce - les-tial cheers our eyes:

*Allegro Moderato.*

1. The leaves, around me falling, Are preaching of decay; The hollow winds are calling, "Come pilgrim, come away." The day, in night de-clining, Says I must, too, de-cline;

2. The light my path surrounding, The loves to which I cling, The hopes within me bounding, The joys that round me wing, All, all, like stars at ev-en, Just gleam and shoot away,

## ROCK ISLAND. 7s.

G. W. COPELAND.

*Larghetto.*

The year its bloom re-sign-ing, Its lot fore-shadows mine.

1. To thy tem-ple we re-pair; Lord, we love to worship there;

Pass on be-fore to hea-ven, And chide at my de-lay.

There, within the veil, we meet Christ up-on the mer-cy-seat.



1. As flows the rapid riv - er, With channel broad and free, So life is onward flow - ing, And days of offered peace, And man is swiftly going Where calls of mercy cease.  
Its waters rippling ev - er, And hasting to the sea,

## MISSIONARY HYMN. 7s &amp; 6s.

L. MASON, by permission.

Allegro Moderato.

1. From Greenland's i - cy mountains, From In - dia's co - ral strand, Where Afric's sun - ny foun-tains Roll down their gold - en sand,  
2. What though the spi-cy breez - es Blow soft o'er Cey-lon's isle; Though eve-ry pros-pect pleas-es, And on - ly man is vile:  
3. Shall we, whose souls are light - ed By wis - dom from on high, Shall we to men be - night - ed The lamp of life de - ny?

From many an an - cient riv - er, From many a palm - y plain, — They call us to de - liv - er Their land from er-ror's chain.  
In vain, with lav - ish kind-ness, The gifts of God are strown; The heathen in his blind - ness, Bows down to wood and stone.  
Sal - va - tion, O sal - va - tion! The joy - ful sound pro-claim, Till each re - mot - est na - tion Has learnt Mes - si - ah's name.

*Allegro Moderato.*

1. When shall the voice of singing, Flow joyful-ly a - long? When hill and valley, ringing, With one tri - umphant song, Proclaim the contest ended, And Him, who once was

2. Then from the craggy mountains The sacred shout shall fly, And shady vales and fountains Shall ech-o the re - ply: High tower and lowly dwelling Shall send the chorus

slain, A - gain to earth de - scend - ed, A - gain to earth de - scend - ed, A - gain to earth de - scend - ed, In righ - teous-ness to reign.

round, The hal - le - lu - jah swell - ing, The hal - le - lu - jah swell - ing, The hal - le - lu - jah swell - ing, In one e - ter - nal sound.

Andante.



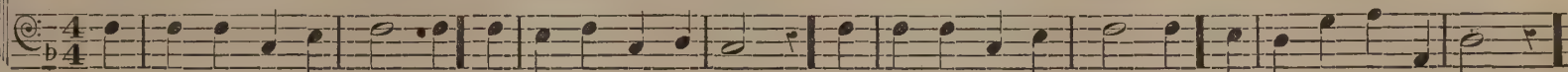
1. From Greenland's i - cy mountains, From India's co - ral strand, Where Afric's sun - ny foun - tains Roll down their golden sand,



2. What though the spi - cy breez - es Blow soft o'er Ceylon's isle; Though eve - ry prospect pleas - es, And on - ly man is vile;



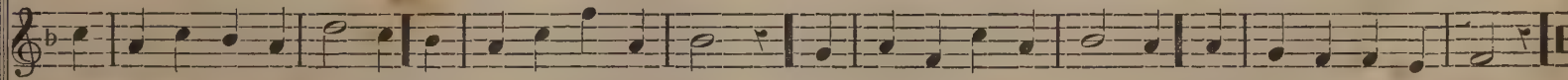
3. Shall we, whose souls are light - ed By wisdom from on high, Shall we to men be - night - ed The lamp of life de - ny?



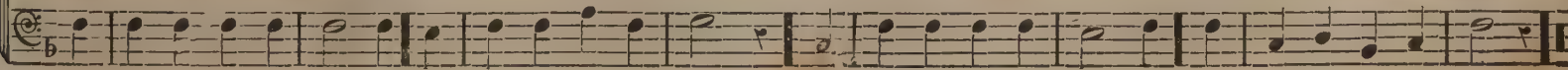
From many an an - cient riv - er, From many a pal - my plain, They call us to de - liv - er Their land from error's chain.



In vain, with lav - ish kindness, The gifts of God are strown; The heathen, in his blindness, Bows down to wood and stone.



Sal - va - tion! O, sal - va - tion! The joy - ful sound pro - claim, Till earth's re - mo - test na - tion Has learnt Mes - si - ah's name.





*Allegro.*

1. Why should gloomy tho'ts arise, And darkness fill the mind? Why that bosom heave with sighs, And still no refuge find? Know'st thou not of Gilead's balm? Of the great Physician (there.)

## WESLEYAN. 7s &amp; 6s, PECULIAR.

Arranged from SHAW.

*Andantino.*

Who can ev-'ry fear dis-arm, And save thee from de-spair?

1. O my soul, un-ceas-ing pray; In God a-lone con-fide; He thy fee-ble steps shall stay,

Nor suffer thee to slide; Lean on thy Redeemer's breast; He thy spir-it safe-ly keeps; Rest in him, se-cure-ly rest; Thy Watchman never sleeps.

*Allegro Moderato.*

1. O, that the Lord's salvation Were out of Zi - on come, To heal his ancient na-tion, To lead his outcasts home! To lead his outcasts home!

2. How long the ho - ly ci - ty Shall heathen feet pro-fane? Return, O Lord in pi - ty, Rebuild her walls a - gain, Re-build her walls a - gain.

3. Let fall thy rod of ter-ror; Thy saving grace in-part; Roll back the veil of er - ror, Re-lease the fettered heart, Re - lease the fet-tered heart.

## SUPPLICATION. 8, 8, 7.

*Andante.*

1. While this day its light is shedding, Worldly thoughts and cares forbidding, Let us give our souls to rest; Let us now in suppli-ca-tion, Look to him whose great salvation All the world has free-ly blest.

2. God a - bove, we bow before thee, Humbly will we now adore thee, Glad we'll haste to Zion's gate; Glad we'll join those holy praises Zi-on's tem-ple ev - er rais-es High to thee, so good and great.

3. Hail! thou place of light and glory, Where resounds salvation's story, Fraught with peace to sinful man. O, how soon earth's night retreated, O, how soon sweet hope we greeted, When thy word its course began.

## Allegro Moderato.

1. Rise, my soul, and stretch thy wings ; Thy bet-ter por-tion trace ; }  
 Rise from all ter-restrial things, T'wards heav'n, thy native place : } Sun, and moon, and stars de-cay ; Time shall soon this earth re-move ;

*Soli.*

2. Riv-ers to the o-cean run, Nor stay in all their course ; }  
 Fire, as-cending, seeks the sun ; Both speed them to their source : } So a soul that's born of God Pants to view his glo-rious face,

## SHATTUCK. 7s &amp; 6s, PECULIAR.

*Moderato.* *Fine.* *D. C.*

Rise, my soul, and haste away To seats prepared above.

*Tutti.*

*Soli.*

Drooping souls, no longer mourn. Jesus still is precious, }  
 If to him you near return, Heav'n will be propitious. } Jesus now is passing by, Calling wand'ers near him.

*D. C.* Drooping soul, you need not die, Go to him and hear him. *Fine. Soli.* *D. C.*

*Tutti.*

Upward tends to his abode, To rest in his embrace.



## Andante Cantabile.

1. Once more be - fore we part, Bless the Re - deem-er's name; Let eve - ry tongue and heart, Praise and a - dore the same.

2. Lord, in thy name we come, Thy bless - ing still im - part, We meet in Je - sus' name, In Je - sus' name we part.

3. Still on thy ho - ly word, We live, and feed, and grow; Go on to know the Lord, And praec - tice what we know.

## MINOR. 6s.

Arranged from T. COOKE.

## Andante.

1. I feel with-in a want For ev - er burn-ing there, What I. so thirst for, grant, O Thou who hear-est prayer.

2. This is the thing I crave, A likeness to thy Son; This would I rath-er have Than call the world my own.

3. Like him, now in my youth, I long, O God, to be, In ten-der-ness and truth, In sweet hu - mil - i - ty.

*Allegro.*

1. Come, all ye saints of God; Wide thro' the earth abroad Spread Jesus' fame; Tell what his love hath done; Trust in his name alone; Shout to his lofty throne, "Worthy the Lamb."

2. Hence, gloomy doubts and fears, Dry up your mournful tears; Swell the glad theme; Praise ye our gracious King; Strike each melodious string; Join heart and voice to sing "Worthy, &c."

3. Hark! how the choirs above, Fill'd with the Saviour's love, Dwell on his name! There, too, may we be found, With light and glory crown'd, While all the heav'ns resound, "Worthy, &c."

## HARVEST. 6s &amp; 4s.

*Allegro Moderato.**Soli.**Tutti.*

1. The God of harvest praise; In loud thanksgiving raise Hand, heart and voice; The valleys smile and sing, Forests and mountains ring, The plains their tribute bring, The streams rejoice.

2. Yea, bless his ho - ly name, And purest thanks proclaim Thro' all the earth; To glory in your lot Is du - ty—but be not God's benefits forgot, Amidst your mirth.

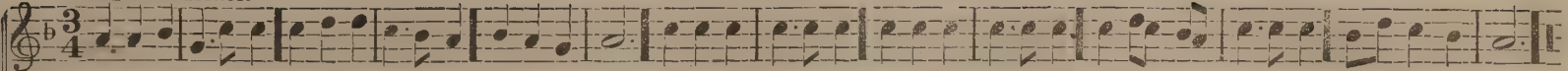
3. The God of harvest praise; Hands, hearts and voices raise With sweet accord; From field to garner throng, Bearing your sheaves along And in your harvest song Bless ye the Lord.

# AMERICA. 6s & 4s.

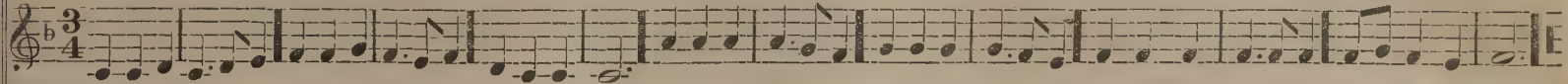
ENGLISH NATIONAL MELODY.

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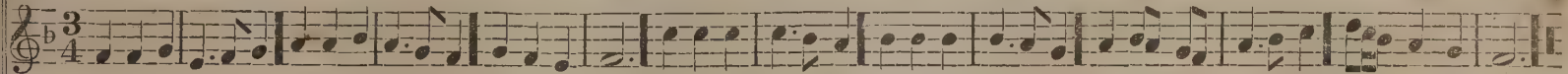
*Allegro Moderato.*



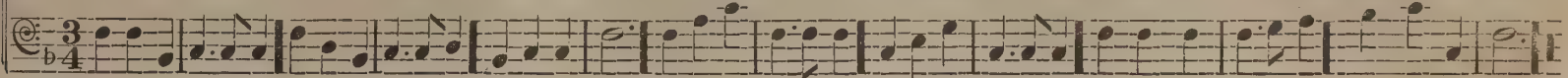
1. My country! 'tis of thee, Sweet land of liber-ty, Of thee I sing: Land, where my fathers died; Land of the pilgrim's pride; From every mountain - side, Let freedom ring.
2. My native country! thee, Land of the noble free, Thy name I love: I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills Like that above.



3. Let music swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awake; Let all that breathe partake; Let rocks their silence break, The sound prolong.



4. Our father's God, to thee, Author of liberty! To thee we sing; Long may our land be bright, With freedom's holy light, Protect us by thy might, Great God our king!

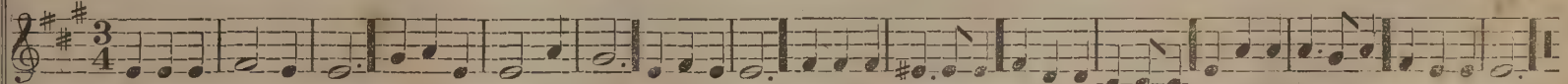


# COLBURN. 6s & 4s.

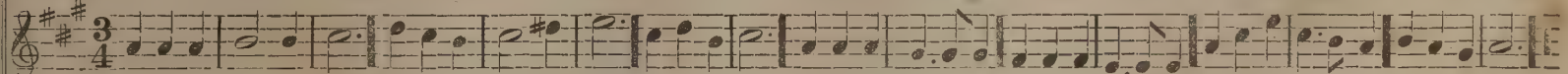
*Allegro.*



1. Come thou Almigh - ty King! Help us thy name to sing; Help us to praise; Father all glorious, O'er all vic - to - rious, Come and reign over us, Ancient of days.



2. Come, thou all gracious Lord, By heav'n and earth adored, Our prayer attend; Come, and thy children bless; Give thy good word success; Make thine own holiness On us descend.



3. Never from us de - part; Rule thou in eve - ry heart, Hence, ever - more: Thy sovereign majesty May we in glory see, And to e - ter - ni - ty Love and a - dore.





*Allegretto.*

1. Come, thou Almighty King, Help us thy name to sing; Help us to praise! Father all glo-ri-ous, O'er all vic-to-ri-ous, Come and reign over us, Ancient of days.

2. Come, thou all-gracious Lord! By heaven and earth adored, Our prayer attend! Come, and thy children bless, Give thy good word success, Make thine own holiness, On us descend.

3. Never from us de-part, Rule thou in eve-ry heart, Hence, evermore! Thy sovereign majes-ty May we in glo-ry see, And to e-ter-ni-ty Love and a-dore.

Unison.

## AUBURN. 6s &amp; 4s, Peculiar.

*Largo Sostenuto.*

1. Low-ly and solemn be Thy children's cry to thee, Father di-vine; A hymn of suppliant breath, Owning that life and death A-like are thine.

2. O Fath-er, in that hour, When earth all-helping power Shall disa-vow; When spear, and shield and crown, In faintness are cast down, Sustain us, thou!

3. By him who bowed to take The death-cup for our sake, The thorn, the rod; From whom the last dismay Was not to pass a-way—Aid us, O God!

4. While trembling o'er the grave, We call on thee too save, Father di-vine! Hear, hear our suppliant breath, Keep us in life and death, Thine, only thine.

**Allegro.**

1. Rise, crowned with light, imperial Salem, rise; Ex - alt thy towering head and lift thine eyes; See heaven its sparkling portals wide dis-play, And break up - on thee in a flood of day.

2. See a long race thy spacious courts a - dorn; See fu - ture sons and daughters yet unborn, In crowding ranks on eve-ry side a - rise, De-mand-ing life, im-pa-tient for the skies.

KUHNAUS' CHANT. 10s.

From the "American Harp," by  
permission. CH. ZEUNER.

**Andante.**

1. Along the banks where Babel's cur-rent flows, Our captive bands in deep despondence strayed, While Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead.

2. The tune-less harp, that once with joy we strung, When praise employed and mirth inspired the lay, In mournful si-lence, on the willows hung, And grow-ing grief prolonged the tedious day.

## DESPONDENCE. 10s.

Moderato.

1. A - long the banks where Babel's current flows, Our captive bands in deep despondence strayed, While Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead.

2. The tuneless harp, that once with joy we strung, When praise employed and mirth inspired the lay, In mournful si - lence, on the willows hung, And growing grief prolonged the tedious day.

## SAVANNAH. 10s.

PLEYEL.

Slow.

1. From Jesse's root, behold a branch arise Whose sacred flow'r with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

1. From Jesse's root, behold a branch arise Whose sacred flow'r with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.



Allegro.

1. O, worship the King, all glorious a - bove, And gratefully sing his wonder - ful love, Our Shield and Defender, the Ancient of Days, Pavilioned in splendor, and girded with praise.

2. O, tell of his might, and sing of his grace, Whose robe is the light, whose cano - py, space; His chariots of wrath the deep thunder-cloud's form, And dark is his path on the wings of the storm.

PEARL STREET. 5s & 6s, or 10s & 11s.

From the "Ancient Lyre,"  
By permission.

Un Poco Allegretto.

1. The fountain of Christ, Lord help us to sing, The blood of our Priest, Our cru - cified King. Here's strength for the weakly, That hither are led, Here's health for the sickly, And life for the dead.

*Spiritoso Cantabile.*

1. O praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices u - nit-ed the anthem prolong, And show forth his praises in music divine.

2. Let praise to the Lord, who made us, ascend; Let each grateful heart be glad in its King; The God whom we worship our songs will attend, And view with complacence the off'ring we (bring.

## ST. MICHAEL'S. 5s &amp; 6s, or 10s &amp; 11s, or 12s, 11s &amp; 8s.

G. F. HANDEL.

*Maestoso.*

10s & 11s. My soul, praise the Lord, speak good of his name, His mercies record, his bounties proclaim: To God, their Crea - tor, let all creatures raise The song of thanksgiving, the cho - rus of praise.

12s, 11s & 8s. The Prince of salvation in triumph is rid - ing, And glo - ry at - tends him along his bright way; The tid - ings of grace on the breezes are gliding, And na - tions are own - ing, are own - ing his sway.

Allegro.

1. On wings of faith, mount up, my soul, and rise ; View thine inheritance beyond the skies ; Nor heart can think, nor mortal tongue can tell,

2. No withering grief, no sad, heart-rending pain, In that blest country can admission gain ; No sorrow there, no soul tormenting fear,

3. Before the throne a crystal river glides, Immortal verdure decks its cheerful sides : Here the fair tree of life majestic rears

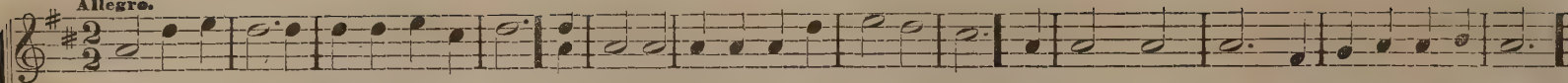
What end-less pleasures in those mansions dwell : There our Redeemer lives, all bright and glorious, O'er sin, and death, and hell, he reigns victorious.

For God's own hand shall wipe the falling tear : There our Redeemer lives, all bright and glorious, O'er sin, and death, and hell, he reigns victorious.

Its blooming head, and sovereign virtue bears : There our Redeemer lives, all bright and glorious, O'er sin, and death, and hell, he reigns victorious.



## Allegro.



1. House of our God, with cheerful anthems ring, While all our lips and hearts his graces sing ; The ope - ning year his bounties shall proclaim,



2. His mercy never ends ; the dawn, the shade, Still see new beauties thro' new scenes displayed ; Suc - ceed - ing a - ges bless this sure a - bode,



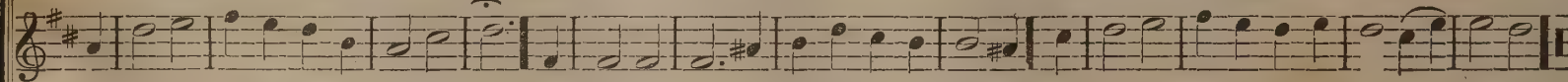
3. Burst in - to praise, my soul ! all nature join ; An - gels and men in har - mo - ny combine ; While hu - man years are measured by the sun,



And all its days be vo - cal with his name ; The Lord is good, his mercy nev - er - end - ing, His blessings in per - pet - ual show'rs de - scend - ing.



And children lean up - on their father's God : The soul of man, thro' its immense du - ration, Drinks from this source immortal con - so - la - tion.



And while e - ter - ni - ty its course shall run, His goodness, in per - petual show'rs descending, Ex - alt in songs and raptures nev - er - end - ing.



*Allegretto brio.*

1. A voice from the desert comes awful and shrill; The Lord is ad - vanc-ing! prepare ye the way! The word of Je - ho-vah he comes to ful - fil.

2. Bring down the proud mountain, though towering to heaven, And be the low valley ex - alt - ed on high; The rough path and crooked be made smooth and even,

3. The beams of sal - vation his progress illumine; The lone, dreary wil-der-ness sings of her Lord; The rose and the myrtle there suddenly bloom,

PURITY. 7s & 5s.

*Larghetto.*

And o'er the dark world pour the splendor of day.

For, Zi-on! your King, your Redeemer is nigh.

And the ol - ive of peace spreads its branches abroad.

1. Mark the virtuous man and see Peace and joy his steps attend, All his path is purity, Happy is his end.

*Soli.* *Tutti.*

*p* *Soli.* *Tutti.*

2. Come and see his dying bed; Calm his latest moments roll; Angels hover round his bed; Heav'n receives his soul.

*Moderato.*

1. The Lord is my Shepherd; no want shall I know; I feed in green pas-tures, safe fold-ed to rest:

2. Thro' the valley and shadow of death though I stray, Since thou art my Guardian, no e-vil I fear;

3. In the midst of affliction, my ta-ble is spread; With bless-ings un-measured my cup run-neth o'er:

*Unison.*

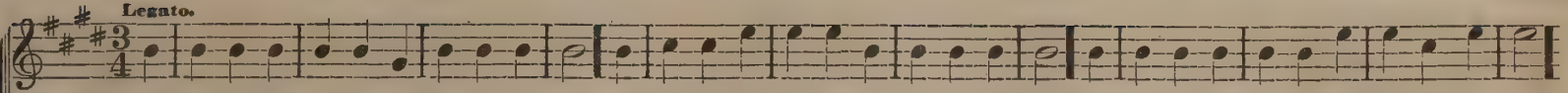
He lead-eth my soul where the still wa-ters flow, Re-stores me when wandering, re-deems when op-pressed.

Thy rod shall de-fend me, thy staff be my stay; No harm can be-fall with my Com-fort-er near.

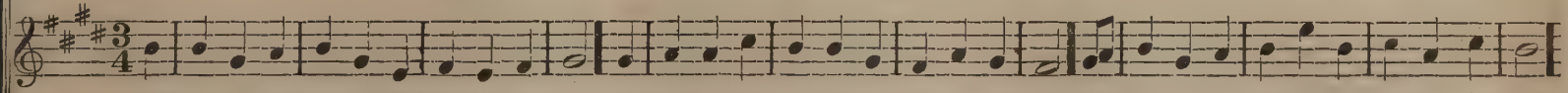
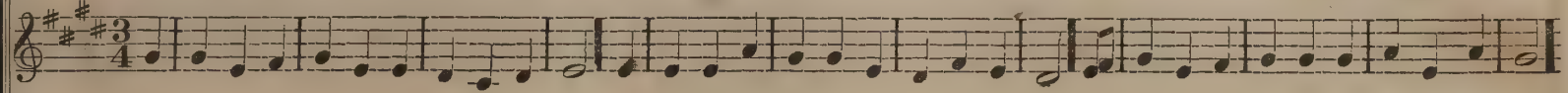
With oil and per-fume thou a-noint-est my head; O, what shall I ask of thy prov-i-dence more?



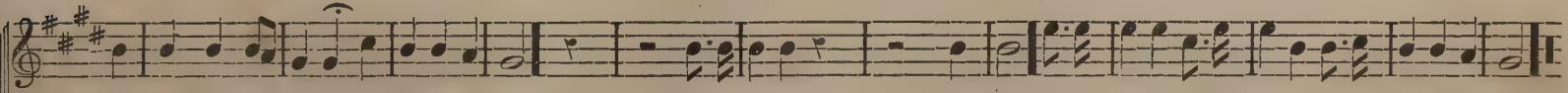
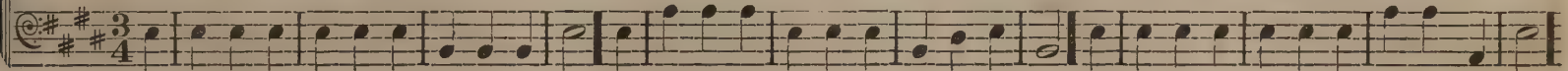
Legato.



1. How cheering the tho't, that the spirits in bliss Will bow their bright wings to a world such as this ; Will leave the sweet joys of the mansions a-bove,



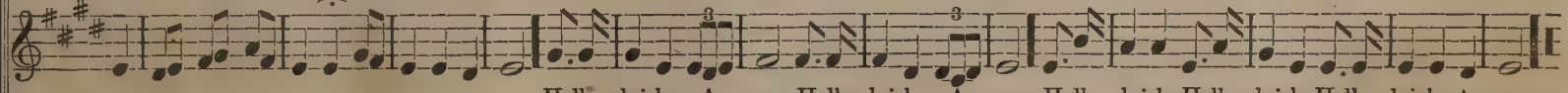
2. They come, on the wings of the morning they come, Im - patient to lead some poor wanderer home, Some pilgrim to snatch from this stormy a - bode,



To breathe o'er our bosoms some message of love.

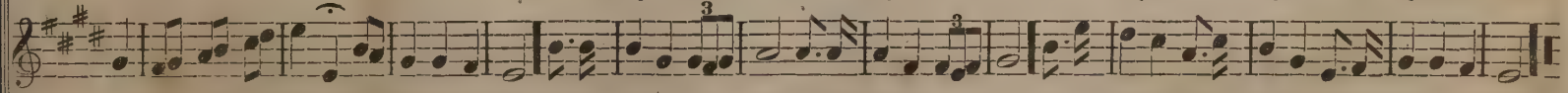
Halle-lu-jah,

A-men, Halle - lu-jah, Halle - lu-jah, Halle - lu-jah, A-men.

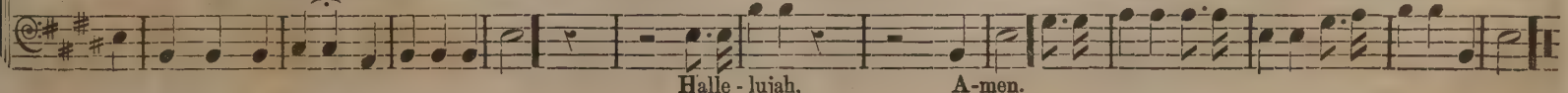


Halle - lu-jah, A - men, Halle - lu-jah,

A - men, Halle - lu-jah, Halle - lu-jah, Halle - lu-jah, A-men.



And lay him to rest in the arms of his God. Halle - lu-jah, A - men, Halle-lu-jah, A - men, Halle - lu-jah, Halle - lu-jah, A-men.



Halle - lu-jah,

A-men.

*Larghetto.*

The Lord is our shepherd, our guardian and guide, What-ev-er we want, he will kind-ly pro-vide; To sheep of his

pasture his mer-cies a - bound, His care and protect-ion, His care and protection, His care and pro- tect-ion his flock will surround.

*Soli.* *Tutti.*

pasture his mer-cies a - bound, His care and protect-ion, His care and pro-tection, His care and pro- tect-ion his flock will surround.

Andante.

1. I would not live alway; I ask not to stay Where storm af-ter storm ri-ses dark o'er the way: I would not live alway; no, welcome the tomb,

*Soli.* *Trio.* *Tutti.*

2. Who, who would live alway, a-way from his God, A-way from yon heaven, that bliss-ful a-bode, Where rivers of pleasure flow o'er the bright plain,

*Soli.* *Tutti.*

3. Where th' saints of all a-ges in har-mo-my meet, Their Saviour and brethren trans-ported to greet, While th' anthems of rapture unceasing-ly roll,

## HYMN. "Ere I sleep, for every favor." 8s, 3s &amp; 6s.

Andante.

Since Jesus hath lain there, I dread not its gloom.

1. Ere I sleep, for eve-ry favor, This day show'd By my God, I do bless my Sa-viour.

And the noontide of glory e-ter-nal-ly reigns.

2. Leave me not, but ev-er love me: Let thy peace, Be my bliss, Till thou hence remove me.

And the smile of the Lord is the life of the soul.



**Allegro.**

The Lord is great, ye hosts of heav'n adore him, And ye who tread this earth-ly ball; In holy songs re-joyce aloud be-fore him, And shout his praise who made you all.

In ho-ly songs..... re-joyce a-loud be-fore him, And shout his praise..... who made you all.

The Lord is great, ye hosts of heav'n adore him, And ye who tread this earth-ly ball; In holy songs re-joyce a-loud be-fore him, And shout his praise who made you all.

In holy songs re-joyce a-loud be-fore him, And shout his praise..... who made you all

## SYLVESTER. 5s &amp; 8s, or 11s &amp; 8s.

**Allegro Moderato.**

5s & 8s. Be-hold how the Lord Hath girt on his sword; From conquest to conquest proceeds; How happy are they, Who live in this day, And wit-ness his wonderful deeds.

11s & 8s. Be joy-ful in God, all ye lands of the earth; O, serve him with gladness and fear; Ex-ult in his presence with music and mirth, With love and devotion draw near.

## Allegro.

11s & 10s. Brightest and best of the sons of the morning,  
Cold on his cra-dle the dew-drops are shining,  
Dawn on our darkness and lend us thine aid, Star of the East, the ho - ri - zon a - dorn-ing,  
Low lies his head with the beasts of the stall; Angels bend o'er him in slum-ber re - clin - ing,

11s. Daughter of Zi-on, a - wake from thy sadness; A-wake, for thy foes shall op-press thee no more; Bright o'er thy hills dawns the day-star of gladness;  
Strong were thy foes, but the arm that sub-dued them, And scattered their legions, was migh-ti-er far; They fled like the chaff from the scourge that pursued them,

## HYMN. Child of sin and sorrow. 6s &amp; 4s. (Peculiar.)

Guide where the infant Redeemer is laid.  
Sav-iour, Re-deem-er, Re-stor-er of all.

Child of sin and sor-row, Fill'd with dis-may,  
Wait not for to - mor-row, Yield thee to-day; Heav'n bids thee come, While yet there's room:  
Child of sin and sor-row, Hear and o - bey.

A-rise, for the night of thy sor-row is o'er.  
Vain were their steeds and their chariots of war.

*Tenderly.*

1. Thou art gone to the grave; but we will not deplore thee; Though sorrows and darkness encompass the tomb; The Saviour has passed thro' its portals before thee, And the lamp of his love is thy guide thro' its gloom.

2. Thou art gone to the grave; we no longer behold thee, Nor tread the rough paths of the world by thy side; But the wide arms of mercy are spread to enfold thee, And sinners may hope, since the Saviour hath died.

## PARISINA. 12s 11s &amp; 8s.

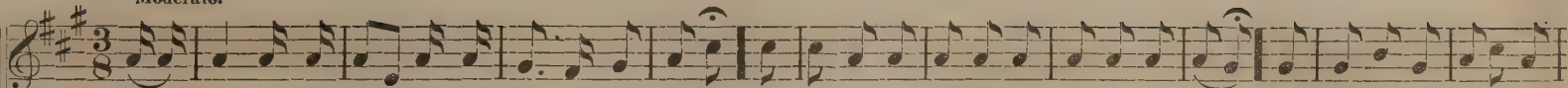
*Allegro.*

1. The Prince of sal-va-tion in triumph is rid-ing, And glory attends him along his bright way; The tidings of grace on the breezes are gliding, And nations are owning his sway.

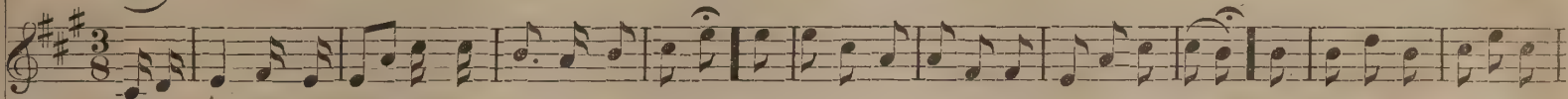
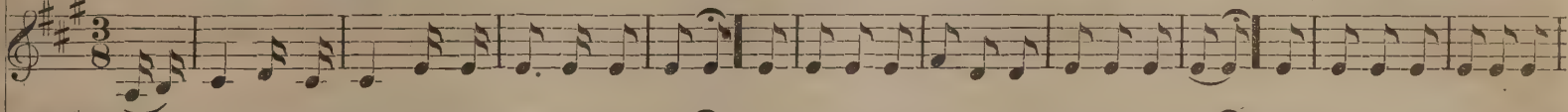
2. Ride on in thy greatness, thou conquering Saviour, Let thousands of thousands submit to thy reign, Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.



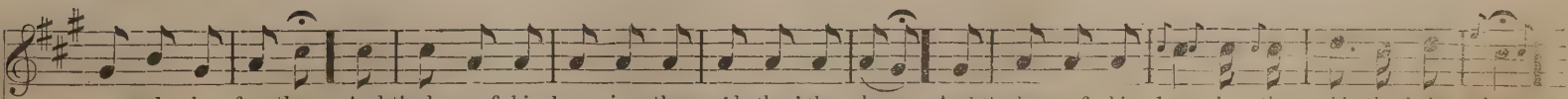
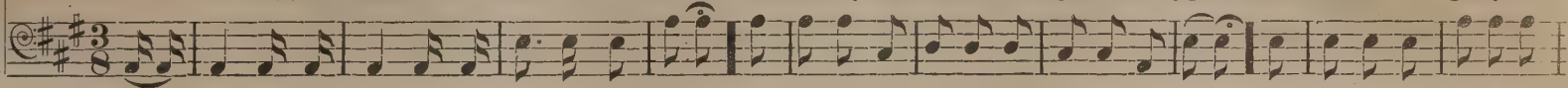
Moderato.



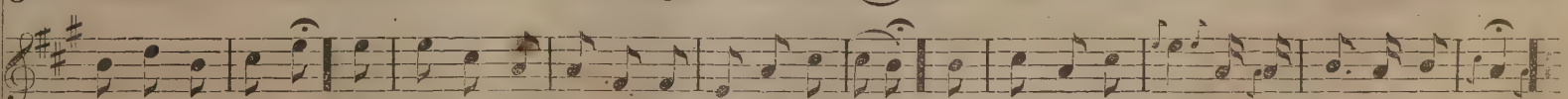
12s & 11s. 1. Thou art gone to the grave ; but we will not de-plore thee, Tho' sorrows and darkness en - compass the tomb, The Saviour has passed thro' its  
2. Thou art gone to the grave, we no long - er be - hold thee, Nor tread the rough paths of the world by thy side ; But the wide arms of mercy are



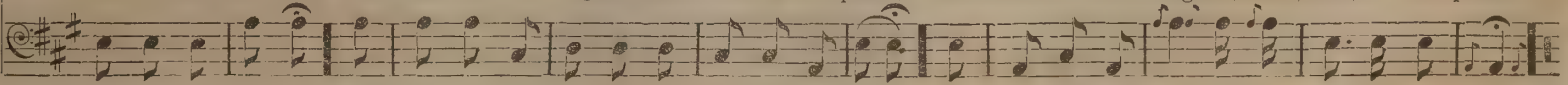
12s. 1. When through the torn sail the wild tem-pest is streaming, When o'er the dark wave the red lightning is gleaming, Nor hope lends a ray, the poor  
2. O Je - sus, once rocked on the breast of the bil-low, A-roused by the shriek of de - spair from thy pillow, Now seat - ed in glo-ry, the



por-tals be - fore thee, And the lamp of his love is thy guide thro' the gloom, And the lamp of his love is thy guide thro' the gloom.  
spread to en - fold thee, And sin - ners may hope, since the Sa-viour hath died, And sin - ners may hope, since the Sa-viour hath died.



sea-man to cher-ish, We fly to our Mak-er, "Save, Lord, or we perish," We fly to our Mak-er, "Save, Lord, or we per-ish."  
mar-i - ner cher-ish, Who cries in his anguish, "Save, Lord, or we perish," Who cries in his anguish, "Save, Lord, or we per-ish."



*Andante.*

1. Our Father in Heaven, We hal-low thy name, May thy kingdom ho-ly On earth be the same. O, give to us dai-ly Our por-tion of bread, It is from thy boun-ty That all must be fed.

2. Forgive our transgressions, And teach us to know That humble compassion Which pardons each foe: Keep us from temptation, From weakness and sin, And thine be the glo-ry For - ev-er, — A men.

## MEHUL. 12s &amp; 11s, or 6s &amp; 5s.

Arranged from MEHUL.

*Allegro Moderato.*

12s & 11s. See, day-light is fading o'er earth and o'er ocean, The sun has gone down on the far-dis-tant sea; O, now, in the hush of life's fit-ful com-mo-tion, We lift our tir'd spir-its, blest Saviour, to thee.

6s & 5s. Our Father in heaven, We hal-low thy name! May thy kingdom ho-ly On earth be the same! O, give to us dai-ly Our portion of bread; It is from thy bounty That all must be fed.

*Allegro Moderato.*

1. O thou whose compassionate care, For-bids my sad heart to complain, Now graciously teach me to bear The weight of af-flic-tion and pain.

2. Tho' cheerless my days seem to flow, Tho' weary and wakeful my nights, What comfort it gives me to know 'Tis the hand of a Fa-ther that smiles!

## ANSEL. 8s, Double, or 8s & 9s.

• E. L. WHITE.

*Allegro.*

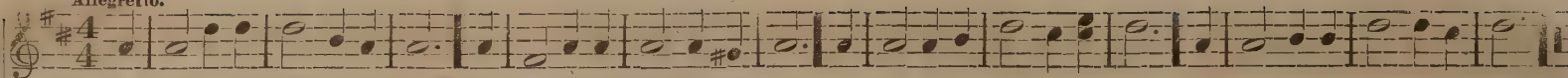
*Fine.*

*D.C.*

8s. 1. Thou Shepherd of Is-ra-el and mine, The joy an de-sire of my heart, }  
For closer com-munion I pine, I long to re-side where thou art; } The pasture I languish to find, Where all who their Shepherd o-bey,  
Are fed, on thy bosom reclined, And screen'd from the heat of the day.

8s & 9s. Weep not for the saint that ascends To par-take of the joys of the sky; }  
Weep not for the ser-aph that bends With the worshipping cho-rus on high; } Weep not for the spir-it now crown'd With the garland to mar-tyrdom given;  
O, weep not for him; he has found His re-ward and his refuge in heaven.



*Allegretto.*

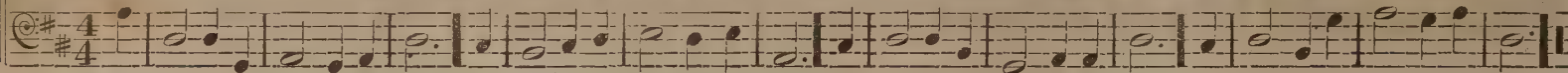
1. The winter is o - ver and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.



2. Shall ev - e - ry creature a-round, Their voices in concert u - nite, And I, the most favored, be found In praising to take less de - light ?



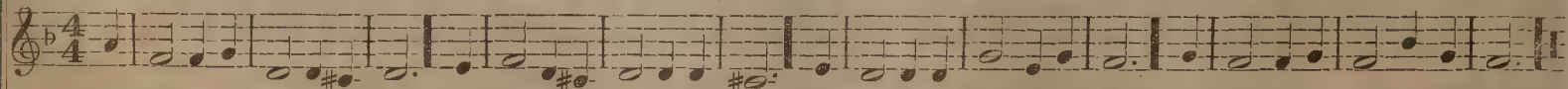
3. Awake, then, my harp, and my lute ! Sweet organs your notes softly swell ! No longer my lips shall be mute, The Saviour's high praises to tell.



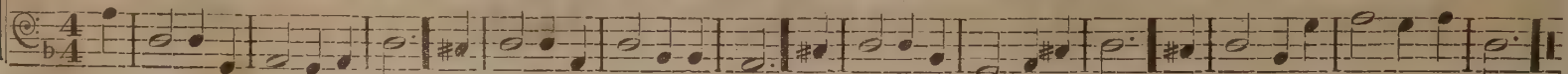
## AUTUMN. 8s.

*Moderato.*

All na-ture be-gins now to fade, Leaves wither and fall to the ground, In autumn our souls ne'er decay, In Je-sus sal - va - tion is found.



All na-ture be - gins now to fade, Leaves wither and fall to the ground, In autumn our souls ne'er de - cay, In Je - sus sal - va - tion is found.



*Allegro moderato.*

1. Blessed be thy name for - ev - er, Thou of life the glorious Giver: Thou canst guard thy creatures, sleeping Heal the heart long broke with weeping.

2. Thou who slumb'rest not, nor sleepest, Blest are they thou kindly keepest; Thou of ev'-ry good the Giv - er, Bless - ed be thy name for - ev - er.

TRANSPARENT. 8s & 10s.

*Allegro moderato.*

1. O azure vaults! O crystal sky; The world's transparent cano - py; Break your long silence, and let mortals know With what contempt you look on things below.

2. O light! thou fairest, first of things, From whom all joy, all beauty springs; O praise th' Almighty Ruler of the globe, Who uses thee as his im - pe - rial robe.

3. Great eye of all, whose glo - rious ray Rules the bright empire of the day! O praise his name, without whose purer light, Thou hadst been hid in an abyss of night.

## Andantino.

1. My God, my Father, while I stray Far from my home on life's rough way, O teach me from my heart to say, "Thy will, my God, be done."

2. Tho' dark my path, and sad my lot, Let me be still, and mur-mur not, And breathe the prayer di-vine - ly taught, "Thy will, my God, be done."

3. What tho' in lone-ly grief I sigh For friends be-lov'd no long-er nigh; Sub-mis-sive still would I re- ply, "Thy will, my God, be done."

## BALM. 8s &amp; 6s.

## Andante Cantabile.

1. There is an hour of peaceful rest To mourning wanderers giv'n; There is a joy for souls distress'd, A balm for ev'-ry wounded breast, 'Tis found a-lone in heav'n. *Ritard.*

2. There is a home for wea-ry souls, By sins and sorrows driv'n, When toss'd on life's tempestuous shoals, Where storms arise, and ocean rolls, And all is drear—'tis heav'n.

3. There faith lifts up the tearless eye, The heart no longer riv'n,—And views the tempest passing by, Sees evening shadows quick-ly fly, And all serene in heav'n.

4. There fragrant flow'rs immortal bloom, And joys supreme are giv'n; There rays divine disperse the gloom; Beyond the dark and narrow tomb A appears the dawn of heav'n. *Rit.*



# LAMENTATION. 8s & 4s.

J. P. F. CROSS.

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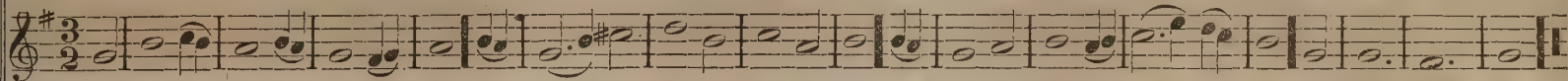
*Andantino.*



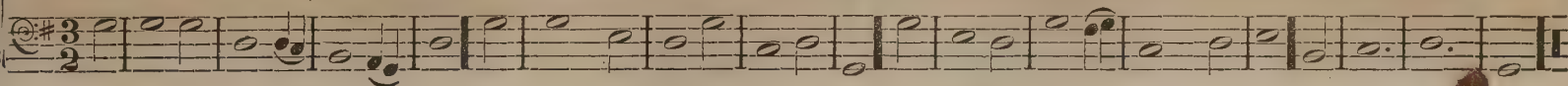
1. There is a calm for those who weep, A rest for wea-ry pilgrims found: They soft-ly lie and sweet-ly sleep, Low in the ground.



2. The storm that sweeps the wint-ry sky, No more dis-turbs their deep re-pose, Than sum-mer even-ing's lat - est sigh, That shuts the rose.

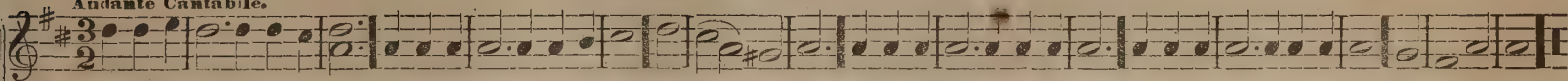


3. Then, traveller in the vale of tears To realms of ev-er-last-ing light, Through time's dark wilderness of years Pur-sue thy flight.

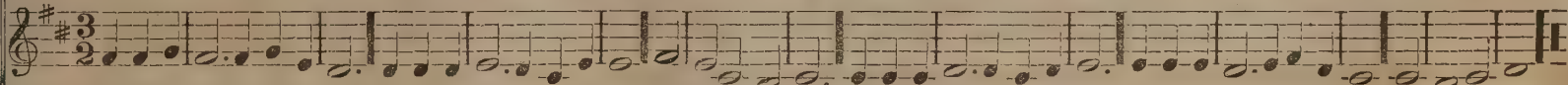


## HYMN. "Alas, how poor and little worth."

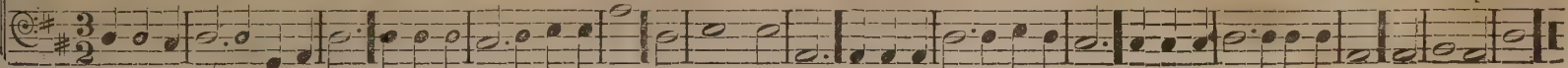
*Andante Cantabile.*



1. Alas! how poor and little worth Are all those glittering toys of earth That lure us here! Dreams of a sleep that death must break! Alas! before it bids us wake, They disappear.



2. Where is the strength that spurned decay, The step that rolled so light and gay, The heart's blithe tone? The strength is gone, the step is slow, And joy grows weariness and woe When age [comes on]



## KELLY. 8s &amp; 7s. 6 LINES PECULIAR.

*Larghetto.**Fine.*

D. C.

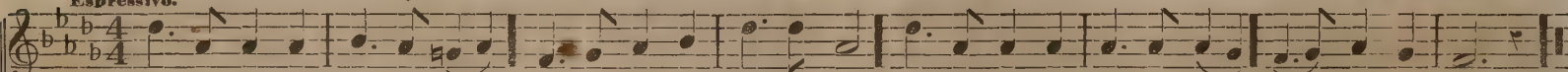
1. Thro' the day thy love has spared us, Now we lay us down to rest; Thro' the si - lent watches guard us, Let no foe our peace mo - lest;  
 Father thou our guardian be, Sweet it is to trust in thee.

*Fine.*

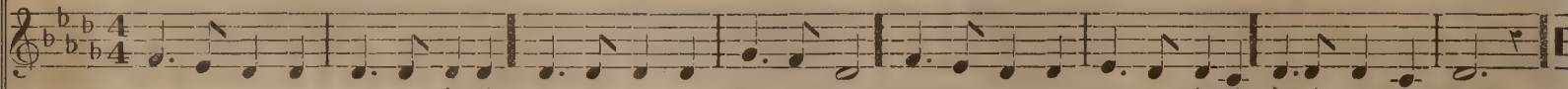
D. C.

2. Pilgrims here on earth and strangers, Dwelling in the midst of foes, Us and ours preserve from dangers, In thine arms let us re - pose,  
 And, when life's short day is past, Rest with thee in heaven at last.

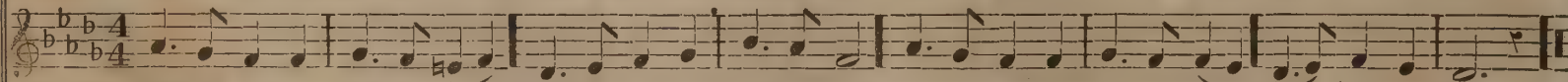
## STAR. 8s, 7s &amp; 4s, PECULIAR, or 7s &amp; 5s.

From the HARPSICHOORD.  
H. N. STONE.*Espressivo.*

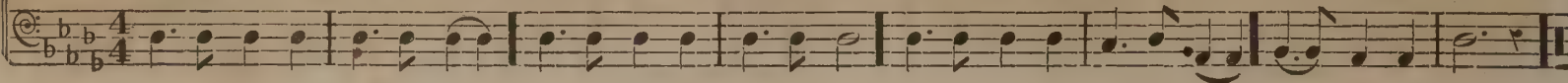
8s, 7s & 4s. Star of peace to wand'ers weary, Bright the beams that smile on me, Cheer the pi - lot's vis - ion dreary, Far, far at sea.



8s, 7s & 4s. Star of hope, gleam on the billow, Bless the soul that sighs for thee; Bless the sailor's lone-ly pillow, Far, far at sea.



7s & 5s. Child of sorrow, Child of care, Wouldst thou learn thy griefs to bear, And escape from eve - ry snare, Trust in God a - lone.



Andantino.

1. When forced to part from those we love, Tho' sure to meet to - mor - row, We still a pain-ful anguish prove, We feel a pang of sor - row.

2. Then let us form those bonds a-bove, Which time can ne'er dis-sev - er, Since, parting in a Saviour's love, We part to meet for - ev - er.

## STONE. 8s &amp; 4s, PECULIAR.

Allegro Moderato.

1. { God of evening and of morning, Great Source of all ! } { Now thy sacred throne ad-dressing, }  
 { While our hearts with love are burning, Prostrate we fall ; } { And our fol-lies all con-fess-ing, } We en-treat a Father's blessing, Lord, hear our call.

2. { Object of our soul's devo-tion, Thee we a-dore ; } { Saviour, thou art ev-er wor-thy, }  
 { Thee we praise with sweet emotion, This favor'd hour. } { All the heavenly host a-dore thee, } Saints shall cast their crowns before thee, Lord, evermore.



Legato.

1. Beyond where Cedron's waters flow, Behold the suff'ring Saviour go, To sad Gethsema - ne; His countenance is all di - vine, Yet grief appears in every line.  
 2. He bows beneath the sins of men: He cries to God, and cries again, In sad Gethsema - ne; He lifts his mournful eyes a - bove, 'My Father can this cup remove?'

3. With gentle res-ig - na - tion still, He yielded to his heavenly will, In sad Gethsem - a - ne: 'Behold me here, thine only Son, And, Father, let thy will be done.'

*p*

## CONVERSE. 8, 7, &amp; 6s.

Allegro.

1. Watchmen, onward to your stations, Blow the trumpet long and loud; } See! the day is breaking; See the saints a - waking, No more in sadness bowed.  
 Preach the gos - pel to the nations, Speak to every gath'ring crowd; } *Soli.* *Tutti.*

2. Watchmen, hail the ris - ing glo - ry, Of the great Messiah's reign; } See his love re - veal - ing; See the Spir - it stealing: 'Tis life among the slain.  
 Tell the Saviour's bleeding sto - ry, Tell it to the list'ning train; } *Tutti.*

**Larghetto.** **Soli. *p*** **Tutti.**

1. Forgive my fol-ly, O Lord, most holy; Cleanse me from ev-e-ry stain; For thee I languish; Pi-ty my anguish, Nor let my sighing be vain.

2. Deeply re-lent-ing, So-rely la-menting, All my de-partures from thee; And now returning, Thine absence mourning, Lord, show thy mercy to me.

3. Sin-ful, unworthy, Trembling before thee, Here at thy cross will I kneel; Thy love once bleeding, Now interced-ing, Shall with the Father pre-vail.

BACON. 6s, 7s & 8s.

**Allegro.**

1. Hark! hark! a shout of joy! The world, the world is calling; In east and west and north and south, See Satan's kingdom fall-ing, See Satan's kingdom falling.

2. Wake! wake! the church of God, And dissi-pate thy slumbers; Shake off thy deadly ap-a-ty, And marshal all thy numbers, And marshal all thy numbers.

3. Trust, trust, the faithful God; His promise is un-failing; The prayer of faith can pierce the skies, Its breath is all pre-vailing, Its breath is all pre-vail-ing.

4. Look! look! the fields are white, And stay thy hand no longer; Tho' Satan's mighty legions fight, The arm of God is stronger, The arm of God is stronger.

**Unison.**

Allegro.

Onward speed thy conquering flight, An-gel, on-ward speed; ... Cast a-broad thy ra-diant light, Bid the shades re-cede; ...

Onward speed thy conquering flight, An-gel, on-ward speed; ... Cast a-broad thy ra-diant light, Bid the shades re-cede; ... Tread the i-dols

Onward speed thy conquering flight, An-gel, on-ward speed; ... Cast a-broad thy ra-diant light, Bid the shades re-cede; ... Tread the i-dols

Unison.

Hea-then fanes de-destroy, Spread the gos-pel's ho-ly trust, Spread the gos-pel's joy, ... Spread the gos-pel's joy.

in the dust, Spread the gos-pel's ho-ly trust, Spread the gos-pel's joy.

in the dust, Spread the gos-pel's ho-ly trust, Spread the gos-pel's joy, ... Spread the gos-pel's joy.

Hea-then fanes de-destroy, Spread the gos-pel's ho-ly trust, Spread the gos-pel's joy.



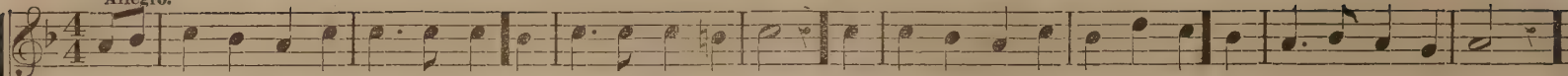
*Andante Cantabile.*

1. When the vale of death ap - pears, Faint and cold this mor - tal clay, Blest Re - deem - er, soothe my fears,

2. Up - ward from this dy - ing state Bid my wait - ing soul as - pire; O - pen thou the crys - tal gate:

Light me thro' the gloom - y way, Break the sha-dows, Break the sha-dows, Ush - er in e - ter - nal day;—

To thy praise at - tune my lyre: Then, tri - um-phant, Then, tri - um-phant, I will join th' im-mor - tal choir.

*Allegro.*

1. Op - press-ion shall not al-ways reign ; There comes a brighter day, When freedom, burst from ev - 'ry chain, Shall have tri-um-ph'ant way.



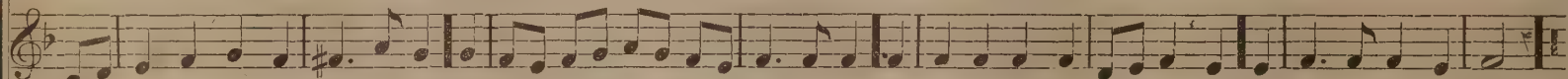
2. What voice shall bid the pro - gress stay Of truth's vic - to - rious car ? What arm ar - rest the grow-ing day, Or quench the so - lar star ?



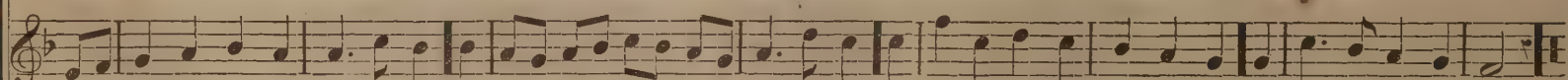
3. The hour of tri-umph comes a - pace, The fa - ted, promised hour, When earth up - on a ransom'd race Her bounteous gifts shall shower.



Then right shall o - ver might prevail, And truth, like he - ro arm'd in mail, The hosts of ty - rant wrong as - sail, And hold e - ter - nal sway.



What reckless soul, tho' stout and strong, Shall dare bring back the ancient wrong, Oppression's guilty night pro-long, And freedom's morning bar ?



Ring, Lib - er - ty, thy glo-rious bell ! Bid high thy sa - cred banner swell ! Let trump on trump the tri-umph tell Of heaven's redeeming pow'r.



*Allegro.*

1. Hark ! the sounds of gladness, From a distant shore ; Like re-lief from sadness, Sadness, now no more ; 'Tis the Lord has done it, He has won the day

2. I - dols late - ly bowed to, Lie by all abhorred ; And the peo-ple crowd to Tem-ples of the Lord ; What a changel how glorious ! Lord, thine arm is strong

3. Long the foe re - sist - ed, Loth to yield his prey ; Eve-ry power en - list - ed, And maintained the day : But his arm is shattered, And the slaves are free ;

## HYMN. "To-day the Saviour calls." 6s &amp; 4s.

*Moderato.*

His own arm has won it, Joy-ful let us say.

Thou hast proved vic-torious, Tho' the fight was long.

All his force is scattered, Glo - ry, Lord, to thee.

1. To-day the Saviour calls, Ye wanderers home ; O ye benighted souls, Why longer roam.

2. To - day the Saviour calls, O hear him now ; With - in these sacred walls To Jesus bow



*Andante e Legato.*

1. Lift not thou the wailing voice. Weep not, 'tis a Christian dieth; } High in heaven's own light she dwelleth, Full the song of triumph swelleth; Freed from earth, and earthly falling, Lift for her no voice  
Up, where blessed saints rejoice, Ransom'd now the spirit flieth; }

2. They who die in Christ are blest, Ours be, then, no thought of grieving; } So be ours the faith that saveth, Hope that every trial braveth, Love that to the end endureth, And thro' Christ the crown secureth.  
Sweetly with their God they rest, All their toils and troubles leaving; }

## COMFORTER. 8s, 6s &amp; 4s.

L. O. GROVER.

*Andante Cantabile.*

1. Our blest Redeemer, ere he breathed His ten - der, last fare - well, A Guide, a Comforter, be - queathed With us to dwell.

2. He came in tongues of liv - ing flame, To teach, con - vince, sub - due; All powerful as the wind he came, As view - less too.

3. He came sweet in - fluence to im - part, A gra - cious, wil - ling guest, While he can find our hum - ble heart Where - in to rest.

Legato.

1. Brother, thou art gone before us, And thy saintly soul is flown, Where tears are wiped from every eye, And sorrow is unknown; From the burden of the flesh, And from care and fear released, *Soli.*

2. Brother, yes, thy course is finished, Thou hast borne earth's heavy load, But Christ has taught thy languid feet To reach his blest abode: Sweetly art thou sleeping now, On thy Father's faithful breast, *Soli.*

3. Sin no more can taint thy spirit, Nor can doubt thy faith assail: Thy soul its welcome has received, Thy strength shall never fail; And thou'rt sure to meet the good, Whom on earth thou lovedst best,

## TRAVELLER. 4s &amp; 6s.

Legato.

Where the wicked cease from troubling, And the weary are at rest. *Tutti. Dim.*

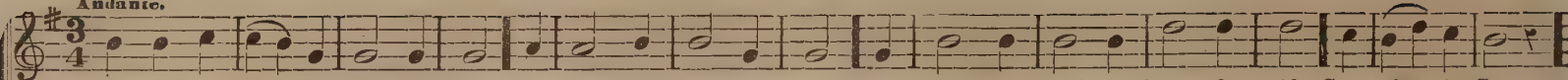
Where the wicked cease from troubling, And the weary are at rest. *Tutti.*

Where the wicked cease from troubling, And the weary are at rest.

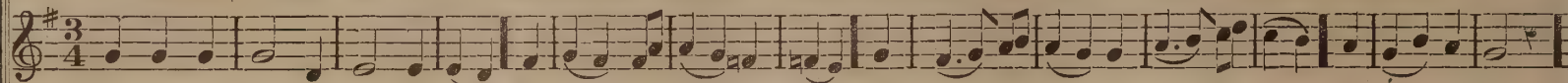
1. An - oth - er year Has told its four - fold tale, And still I'm here A traveller in the vale

2. Ah! not a few Who seem'd life's toils to brave, Are hid from view, Within the si - lent grave.

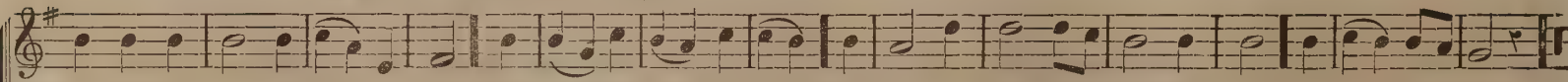
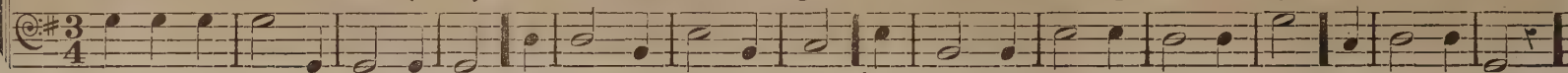
3. Why am I spared To see an - oth - er year? Why have I shared So ma - ny mer - cies here?

*Andante.*

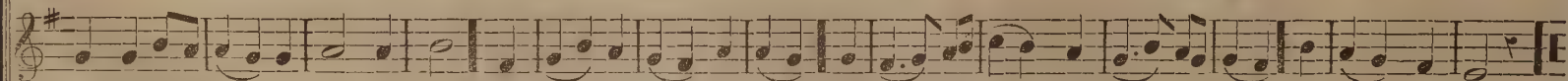
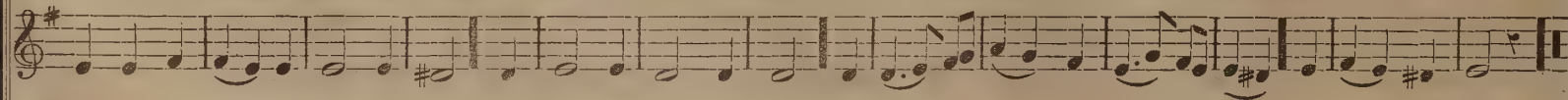
1. Fa-ther, who in the ol - ive shade, When the dark hour came on, Didst, with a breath of heaven-ly aid, Strengthen thy Son,—



3. And thou, that when the star - ry sky Saw the dread strife be - gun, Didst teach a - dor - ing faith to cry, 'Thy will be done!'



2. O, by the an-guish of that night, Send us down blest re - lief; Or, to the chas-tened, let thy might Hal - low this grief.

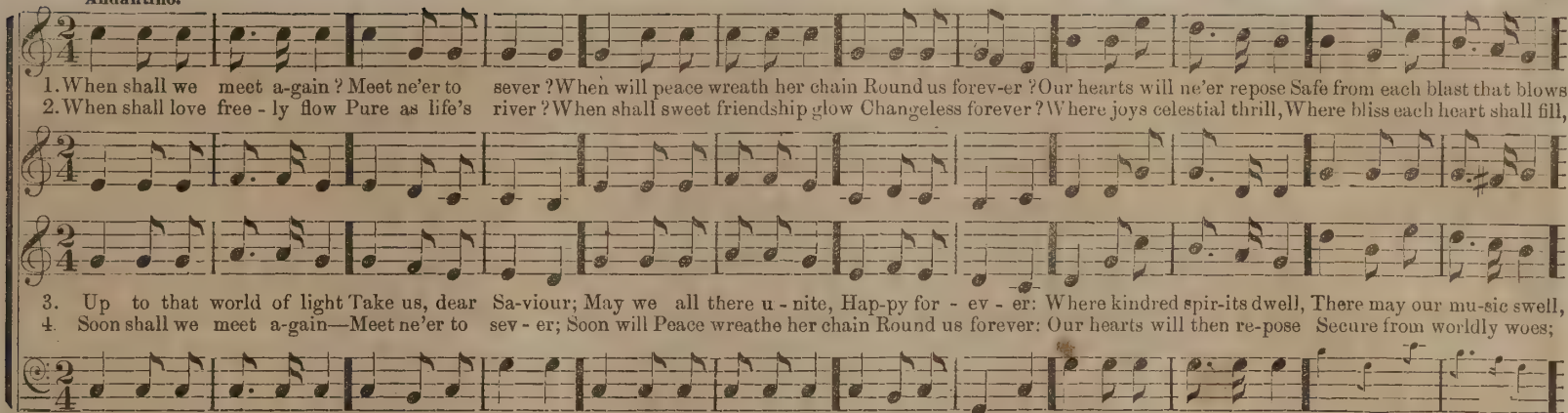


4. By thy meek spir - it, thou, of all That e'er have mourned the chief, Blest Sav-iour, if the stroke must fall, Hal - low this grief.





Andantino.



1. When shall we meet a-gain? Meet ne'er to sever? When will peace wreath her chain Round us fore-er? Our hearts will ne'er repose Safe from each blast that blows

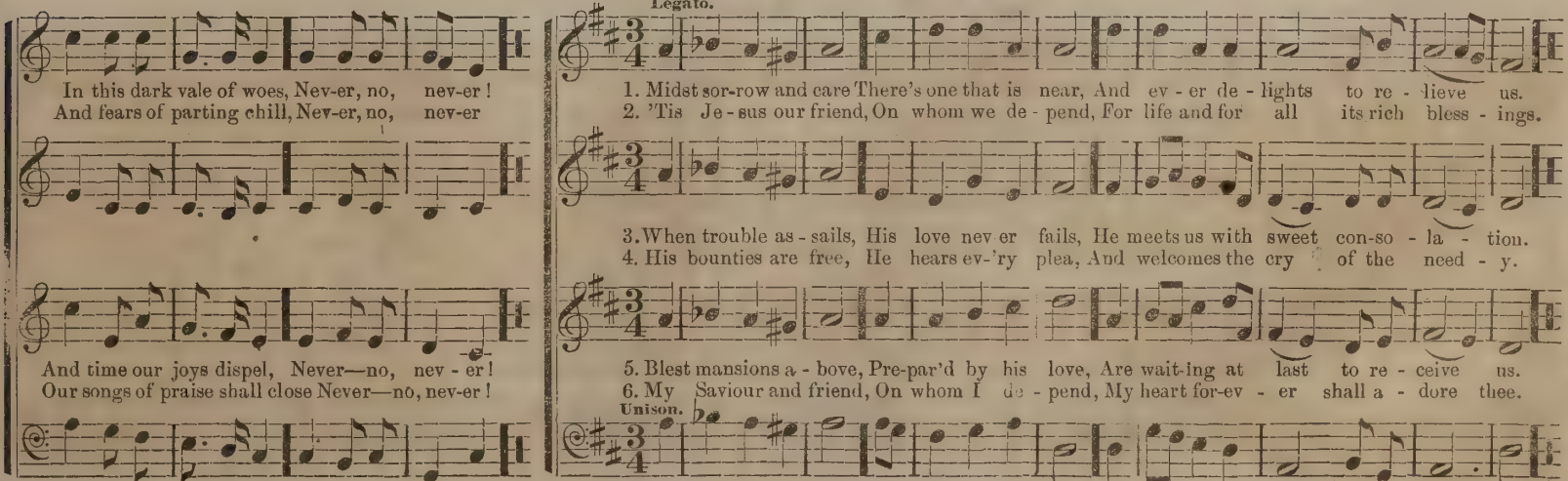
2. When shall love free-ly flow Pure as life's river? When shall sweet friendship glow Changeless forever? Where joys celestial thrill, Where bliss each heart shall fill,

3. Up to that world of light Take us, dear Sa-viour; May we all there u-nite, Hap-py for-ev-er: Where kindred spir-its dwell, There may our mu-sic swell,

4. Soon shall we meet a-gain—Meet ne'er to sev-er; Soon will Peace wreath her chain Round us forever: Our hearts will then re-pose Secure from worldly woes;

HYMN. "Mid'st Sorrow and Care." (THE TRUE FRIEND.)

legato.



In this dark vale of woes, Nev-er, no, nev-er!  
And fears of parting chill, Nev-er, no, nev-er

1. Midst sor-row and care There's one that is near, And ev-er de-lights to re-lieve us.

2. 'Tis Je-sus our friend, On whom we de-pend, For life and for all its rich bless-ings.

3. When trouble as-sails, His love nev-er fails, He meets us with sweet con-so-la-tion.

4. His bounties are free, He hears ev-'ry plea, And welcomes the cry of the need-y.

And time our joys dispel, Never—no, nev-er!  
Our songs of praise shall close Never—no, nev-er!

5. Blest mansions a-bove, Pre-par'd by his love, Are wait-ing at last to re-ceive us.

6. My Saviour and friend, On whom I de-pend, My heart for-ev-er shall a-dore thee.

Unison.

Allegretto.

1. Saw ye my Saviour! Saw ye my Saviour! Saw ye my Saviour God! O, he died on Cal-va-ry, To a-tone for you and me, And to purchase our pardon with blood.

2. He was extended, He was ex-tended, Painfully nailed to the cross; There he bowed his head and died, There my Lord was crucified, To atone for a world that was lost.

3. Jesus hung bleeding, Jesus hung bleeding, Three dreadful hours in pain: And the solid rocks were rent, Thro' creation's vast extent, When the Jews crucified the Lamb.

4. Darkness prevailed, Darkness prevailed, Darkness prevailed o'er the land: And the sun refused to shine, While his Majesty divine Was de-rid-ed, in-sult-ed and slain.

5. When it was finished, When it was finished, And the atonement was made, He was taken by the great, And embalmed in spices sweet, And was in a new sepulchre laid.

6. Hail mighty Saviour, hail, mighty Saviour, Author and Prince of peace, O! he burst the bars of death, And triumphant from the earth, He ascended to mansions of bliss.

## DELIGHT. 11s &amp; 8s.

An old Revival Hymn.

Allegro Moderato.

1. O thou in whose presence my soul takes delight, On whom in affliction I call; My comfort by day and my song in the night, My hope, my salvation, my all.

2. O why should I wander an alien from thee, Or cry in the desert for bread; Thy foes will rejoice when my sorrows they see, And smile at the tears I have shed.

3. Ye daughters of Zi-on, declare, have you seen The star that on Is-ra-el shone; Say, if in your tents my Beloved has been, And where with his flock he has gone.

4. His voice, as the sound of the dul-cimer sweet, Is heard thro' the shadow of death; The cedars of Leb-a-non bow at his feet, The air is perfumed with his breath.

5. His lips as a fountain of righteousness flow, To water the garden of grace; From which their salvation the Gentiles shall know, And bask in the smiles of his face.

6. He looks, and ten thousand of an-gels rejoice, And my-ri-ads wait for his word; He speaks, and eternity, filled with his voice, Re-echoes the praise of the Lord.

Moderato.

1. Hearken ye sprightly, and attend ye vain ones, Pause in your mirth, ad-ver-si-ty con-sid-der; Learn from a friend's pen, sentimental, painful, Death-bed reflections.

2. Healthful and gay, like you I spent my moments. Boldly my heart said, joy shall last forev-er, But I'd for-got-ten man has no en-joyment, But by per-mis-sion.

3. Sudden and aw-ful, from the height of pleasure, By pain and sickness, thrown upon a down bed, Vain is its softness to assuage the pain-ful Raging dis-or-der.

4. Ah! many years I lived without considering Man is a mor-tal, dependent on a moment, Life but a shadow, time a fly-ing ar-row, Quick to dispel it.

5. Oft I have listened, while death-bells were tolling, Seen the graves opening, and spectators mourning, But was myself, in spite of all these warnings, Long life expecting.

6. Counsels I've slighted, warnings I've neg-lected, In my gay moments, thot's of death I banished, When grown gray-headed, I have oft resolved Death to prepare for.

7. Tortured in bo-dy, and condemned in spir-it, No sweet com-pose-ure, to direct one prayer, All is dis-or-der, yet my state eter-nal, Now is' de-pend-ing.

8. O ghastly death! pray stop one single moment! While I give warn-ing to my gay companions—No time is granted for ex-pos-tu-la-tion,—SHUN MY EXAMPLE.

## EVENING SHADES. S. M.

Old American Melody.

Larghetto.

1. The day is past and gone. The eve-ning shades ap-pear; O, may we all re-mem-ber well, The night of death draws near.

2. We lay our garments by, Up-on our beds to rest; So death will soon dis-robe us all Of what we now pos-sess.

3. Lord, keep us safe this night, Se-cure from all our fears; May an-gels guard us while we sleep, Till morning light ap-pears.

4. And if we ear-ly rise, And view th'un-wea-ried sun, May we set out to win the prize, And af-ter glo-ry run.

5. And when our days are past, And we from time re-move, O, may we in thy bo-som rest, The bo-som of thy love.



Solo, Soprano.

Solo, Tenor.

1. Watchman! tell us of the night, What its signs of promise are.— Traveller! o'er yon mountain's height, See that glory - beaming star!  
 2. Watchman! tell us of the night, Higher yet that star as - cends.— Traveller! blessed - ness and light, Peace and truth its course por - tends!  
 3. Watchman! tell us of the night, For the morning seems to dawn.— Traveller! darkness takes its flight, Doubt and terror are withdrawn.

Soprano.

Tenor.

Watchman! does its beauteous ray Aught of hope or joy fore - tell? Traveller! yes; it brings the day, Promised day of Is - ra - el.  
 Watchman! will its beams a - lone Gild the spot that gave them birth? Traveller! a - ges are its own; See, it bursts o'er all the earth.  
 Watchman! let thy wanderings cease; Hie thee to thy quiet home.— Traveller! lo! the Prince of Peace! Lo! the Son of God is come.

Chorus for 1st and 2d verses.

Chorus for 3d verse.

Traveller! yes, it brings the day, Promised day of Is - ra - el.  
 Traveller! a - ges are its own; See, it bursts o'er all the earth. Traveller, lo! the Prince of Peace, Lo, the Son of God is come! Lo, the Son of God is come.

# QUINTETTE. "There is a stream."

W. O. PERKINS, From  
"Choral Harmony," by permission.

259

Moderato e Legato.  
SOPRANO OBLIGATO.

1. There is a stream whose gen - tle flow, Sup - plies the ci - ty of our God ; Life, love, and joy, still  
2. That sa - cred stream whose ho - ly fount, Does all our rag - ing fears con - trol ; Sweet peace thy prom - is -

TENOR.

1. There is a stream whose gen - tle flow, Sup - plies the ci - ty of our God ; Life, love, and joy, still  
1st and 2d SOPRANO.

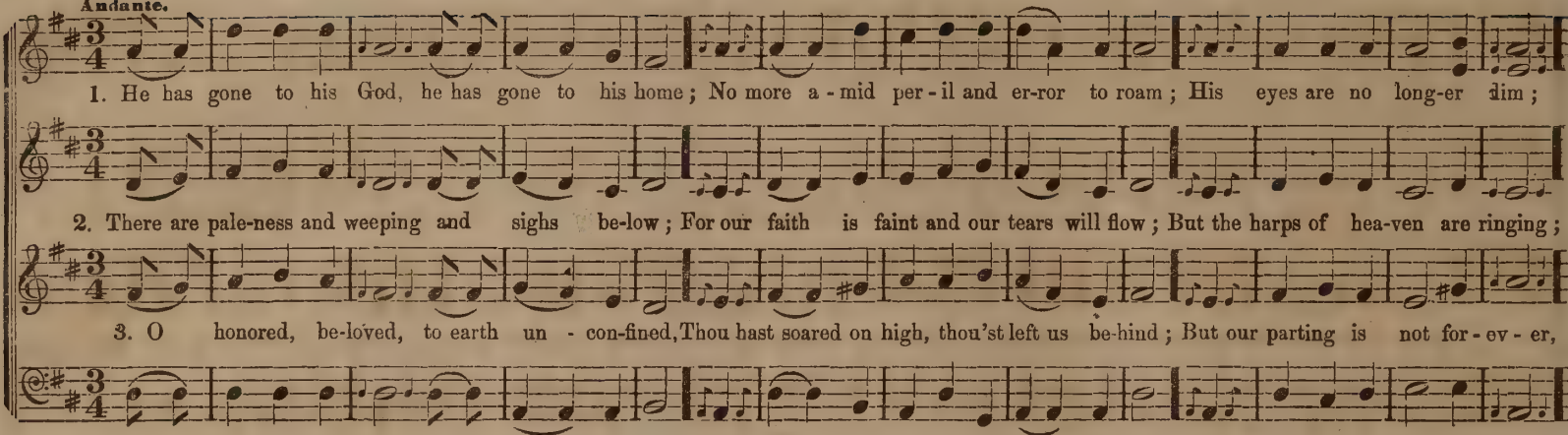
2. That sa - cred stream whose ho - ly fount, Does all our rag - ing fears con - trol ; Sweet peace thy prom - is -

BASS.

glid - ing through, And water - ing our di - vine a - bode, And water - ing our di - vine . . . . . a - bode.  
- es af - ford, And give new strength to faint - ing souls, And give new strength to faint - - - ing souls.

glid - ing through, And watering our di - vine a - bode, And watering our di - vine a - bode.

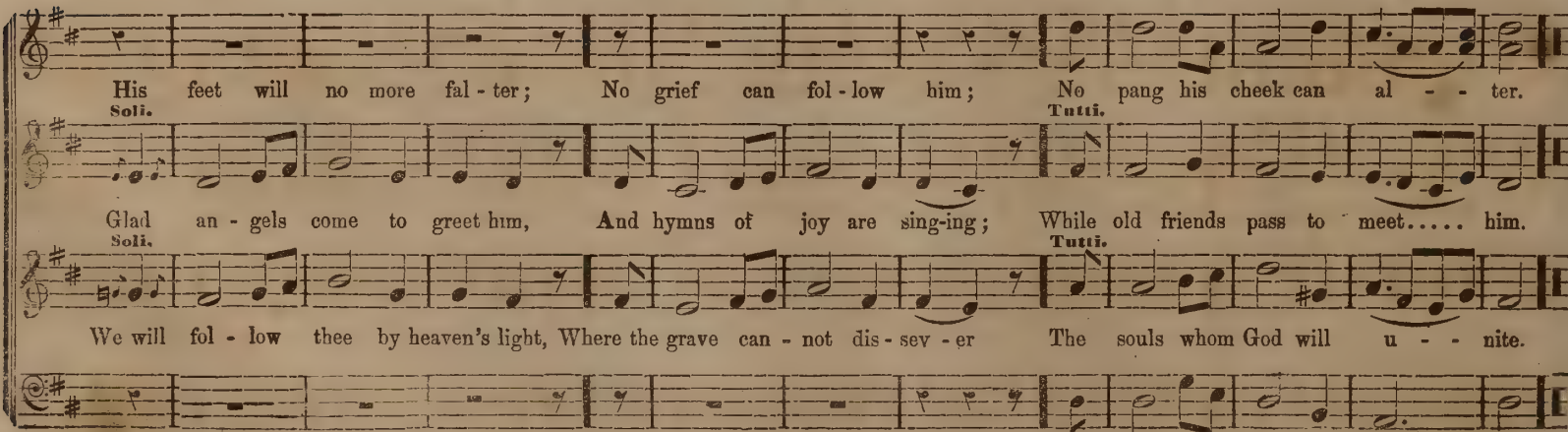
- es af - ford, And give new strength to faint - ing souls, And give new strength to faint - ing souls.

*Andante.*


1. He has gone to his God, he has gone to his home; No more a-mid per-il and er-ror to roam; His eyes are no long-er dim;

2. There are pale-ness and weeping and sighs be-low; For our faith is faint and our tears will flow; But the harps of hea-ven are ringing;

3. O honored, be-loved, to earth un-con-fined, Thou hast soared on high, thou'st left us be-hind; But our parting is not for-ev-er,

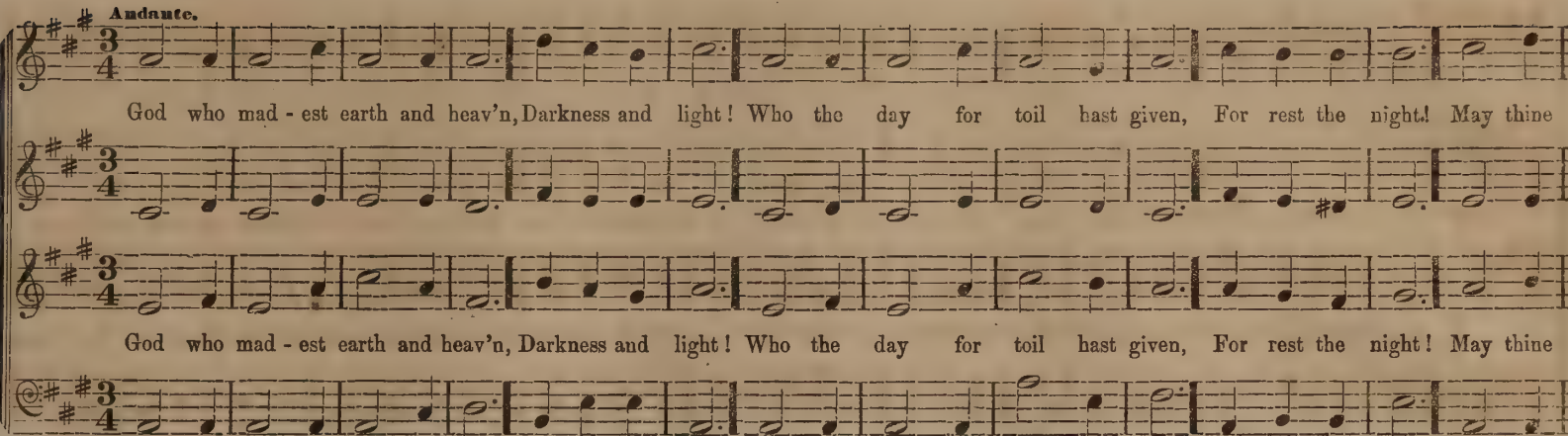


His feet will no more fal-ter; No grief can fol-low him; No pang his cheek can al-ter.

*Soli.* Glad an-gels come to greet him, And hymns of joy are sing-ing; *Tutti.* While old friends pass to meet.... him.

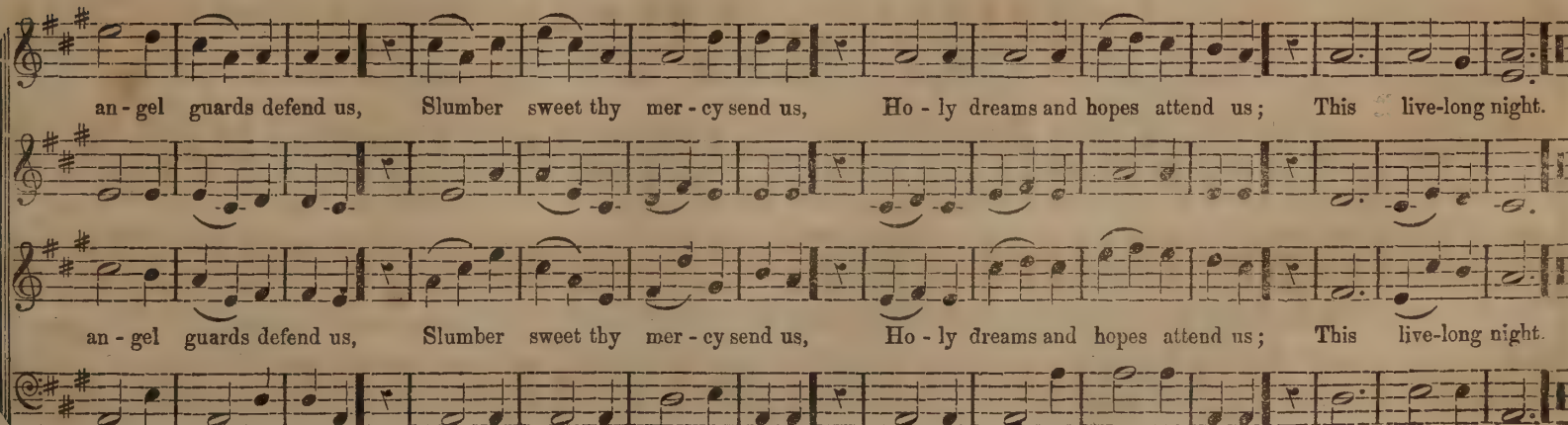
We will fol-low thee by heaven's light, Where the grave can-not dis-sev-er The souls whom God will u-nite.



*Andante.*

God who mad - est earth and heav'n, Darkness and light! Who the day for toil hast given, For rest the night! May thine

God who mad - est earth and heav'n, Darkness and light! Who the day for toil hast given, For rest the night! May thine



an - gel guards defend us, Slumber sweet thy mer - cy send us, Ho - ly dreams and hopes attend us; This live-long night.

an - gel guards defend us, Slumber sweet thy mer - cy send us, Ho - ly dreams and hopes attend us; This live-long night.

*Divoto. p*

1. To prayer, to prayer, for the morn-ing breaks, And earth in her Ma-ker's smile a - wakes; His light is on all be - low and a - bove,

*p*

1. To prayer, to prayer, for the morn-ing breaks, And earth in her Ma-ker's smile a - wakes; His light is on all be - low and a - bove,

The light of glad-ness and light of love. O then on the breath of this ear - ly air, Send up - ward the in-cense of grate-ful prayer.

The light of glad-ness and light of love. O then on the breath of this ear - ly air, Send up - ward the in-cense of grate-ful prayer.

2. To prayer, for the glo-rious sun is gone, And the gath-ering dark-ness of night comes on, Like a eur-tain, from God's kind hand it flows,

*p*

2. To prayer, for the glo-rious sun is gone, And the gath-ering dark-ness of night comes on, Like a eur-tain, from God's kind hand it flows,

The first system of the musical score consists of four staves. The first three staves are in G major (one sharp) and 2/4 time. The first staff contains the vocal melody, and the second and third staves provide harmonic accompaniment. The fourth staff is in C major (no sharps or flats) and 2/4 time, likely for a basso continuo or organ part. The lyrics are written below the first three staves.

To shade the couch where his child-ren re-pose. Then kneel, while the watch-ing stars are bright, And give your last tho'ts to the guardian of night.

To shade the couch where his child-ren re-pose. Then kneel, while the watch-ing stars are bright, And give your last tho'ts to the guardian of night.

The second system of the musical score also consists of four staves, following the same instrumental arrangement as the first system. The lyrics are written below the first three staves.



*Allegro.*

1. Come, let us a - new our jour-ney pur - sue, Roll round with the year, And nev - er stand still, till the Mas - ter ap - pear;

2. Our life as a dream, our time as a stream, Glides swift - ly a - way, And the fu - gi - tive mo - ment re - fus - es to stay;

3. O that each in the day of his com-ing may say, "I have fought my way thro'; I have fin - ished the work thou didst give me to do!"

*CODA.*

His a - dor - a - ble will let us glad - ly ful - fil, And our tal-ents im-prove, By the pa - tience of hope, and the la - bor of love,

The ar - row is flown, the mo - ment is gone; The mil-len-ni - al year Rushes on to our view, and e - ter - ni-ty's here.

O that each from his Lord may re-ceive the glad word, "Well, and faithfully done! En-ter in - to my joy and sit down on my throne." A - men.

*Unison.*

# HYMN. "Salvation, O the joyful sound."

265

*Allegro.*

Sal - va - tion! Sal - va - tion! oh, the joyful sound! 'Tis pleasure to our ears; 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears, A cordial

*Slow.*

*A tempo.*

for our fears. Buried in sor - row and in sin, At death's dark door we lay;— But we a-rise by grace divine, To see a heavenly day, To see a heavenly day. Sal -

*pp*  
*Unison.*

- vation! Sal - vation! Let the e - cho fly. The spacious earth a-round; While all the armies of the sky Conspire to raise the sound, Conspire to raise the sound.

*Unison.*

Allegretto.

1. Let eve-ry heart re-joice and sing, Let cho-ral anthems rise; Ye rev'rend men and children, bring To God your sacri-fice; For he is good, the Lord is good,  
 2. He bids the sun to rise and set; In heav'n his power is known; And earth, subdued to him, shall yet Bow low before his throne; For he is good, the Lord is good, &c

And kind are all his ways; With songs and honors sounding loud, The Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills,

1st Verse. 2d Verse. Ritard.

A glorious anthem raise; Let each pro-long the grate-ful song, And the God of our fathers praise, praise, And the God of our fa-thers praise.

Unison.



# HYMN. "Through every age."

From the "American Harp."  
By permission. CH. ZEUNER.

267

**Allegro.**

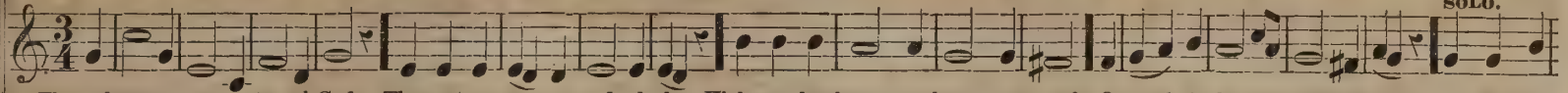
**SOLO.**



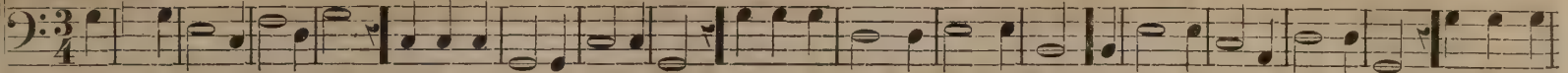
Through every age, e - ternal God, Thou art our rest, our safe abode; High was thy throne, ere heaven was made, Or earth thy humble footstool laid. Long hast thou



**SOLO.**



Through every age, e - ternal God, Thou art our rest, our safe abode; High was thy throne, ere heaven was made, Or earth thy humble footstool laid. Long hast thou



**SOLO.**

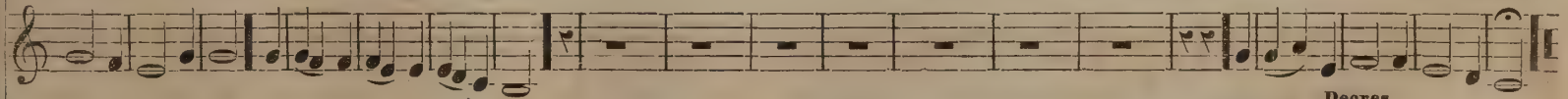
**TUTTI.**

**D.C.**



reigned, ere time began, Or dust was fashioned into man;

And long thy kingdom shall en-dure, When earth and time shall be no more.



**SOLO.**

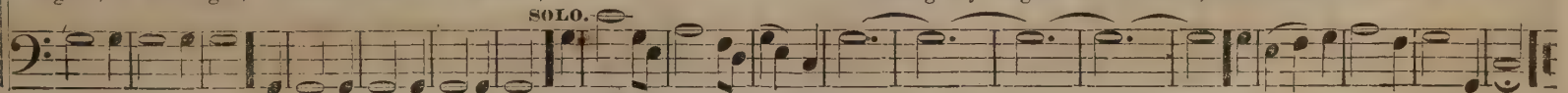
**TUTTI.**

**Decres.**



reigned, ere time began, Or dust was fashioned into man;

And long thy kingdom shall en-dure, When earth and time shall be no more.



**SOLO.**

And long thy kingdom shall en-dure,.....

## HYMN. "May the grace of Christ our Saviour." \*

A. MINE.

Solo. Religioso Espressivo.

Tutti. TENOR.

May the grace of Christ our Saviour, And the Father's bound-less love, ... With the ho-ly Spirit's fa-vour, Rest up-on us from a-bove.

SOPRANO.  
ALTO.  
BASS.

Solo.

Tutti.

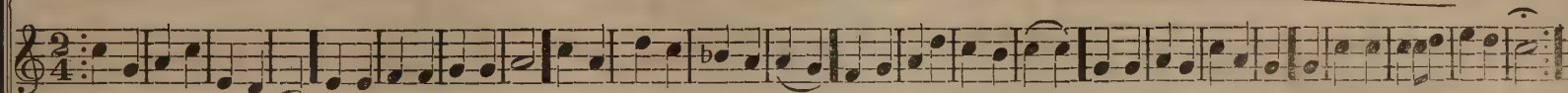
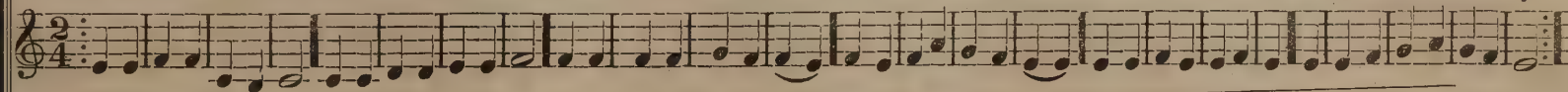
Thus may we a-bide in un-ion With each oth-er and the Lord, And pos-sess, in sweet com-

-mun-ion, Joys which earth can-not af-ford, Joys which earth can-not af-ford.....

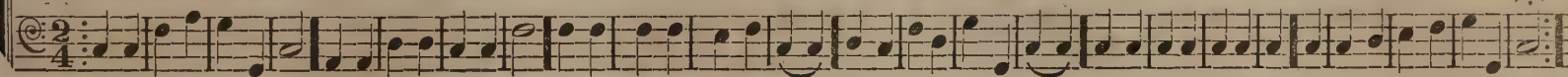
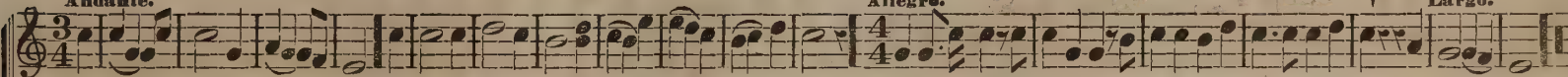
\* Play the first eight measures for an introductory Symphony

*Moderate.*

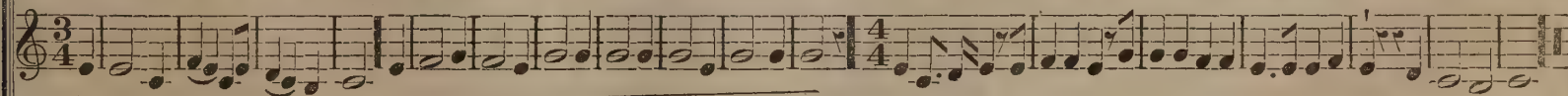
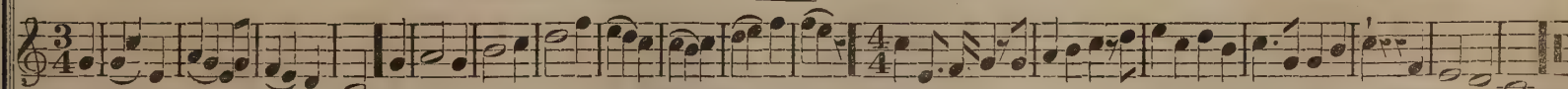
1. Vi - tal spark of heavenly flame, Quit, O quit this mortal frame! Trembling, hoping, lingering, fly-ing, O, the pain, the bliss of dying! Cease, fond nature, cease thy strife, And let me languish into life.



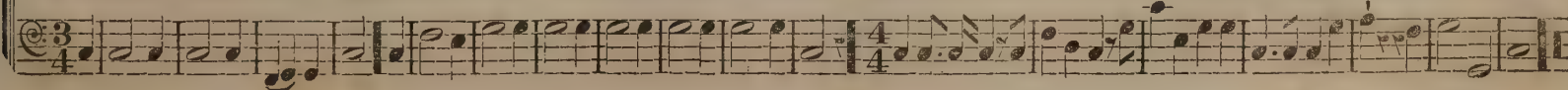
2. Hark! they whisper, angels say, "Sister spir-it come a-way;" What is this ab - sorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath? Tell me, my soul, can this be death?

*Andante.*

8. The world re - cedes, it dis - ap - pears, Heaven opens on my eyes; my ears with sounds seraphic ring. Lend, lend your wings! I mount, I fly! O Grave where is thy victory? O Death, where is thy sting?

*Allegro.**Largo.*

3. The world re - cedes, it dis - ap - pears; Heaven opens on my eyes; my ears with sounds seraphic ring. Lend, lend your wings! I mount, I fly! O Grave, where is thy victory? O Death, where is thy sting?





Allegro.

Hark! hark! how the watchmen cry, At-tend the trumpet's sound; Stand to your arms, the foe is nigh, The pow'rs of hell sur-round. Who bow to Christ's com -

*Soli. p*

*Sym.*

*Soli. p*

mand, Your arms and hearts prepare; The day of bat-tle is at hand, The day of bat-tle is at hand, Go forth to glorious war, Go forth to glorious war.

*mf Tutti.*

*f*

*mf Tutti.*

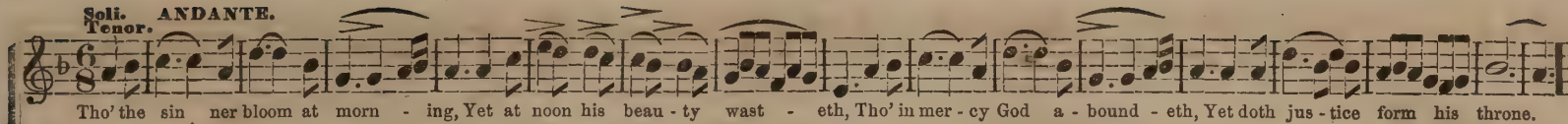
*f*

# HYMN. "Though the Sinner bloom at morning."

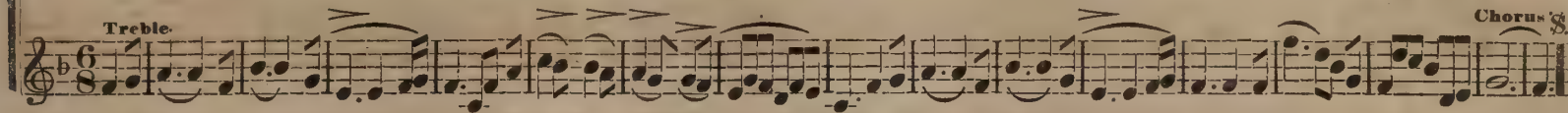
Arranged from ROSSINI.

271

**Soli. ANDANTE.**  
**Tenor.**



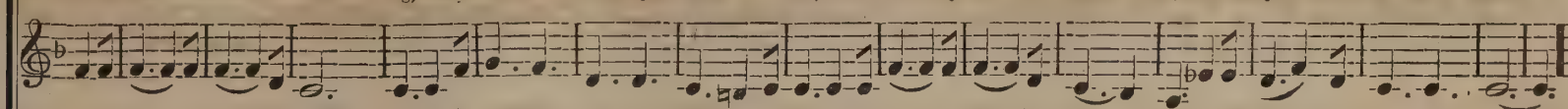
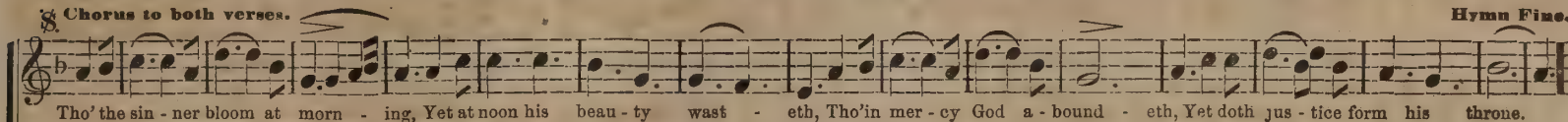
**Treble.**



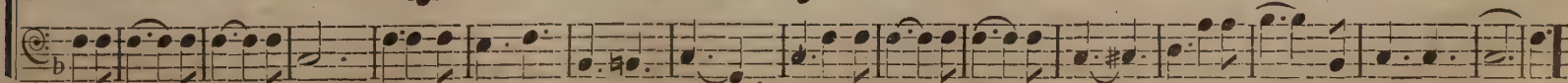
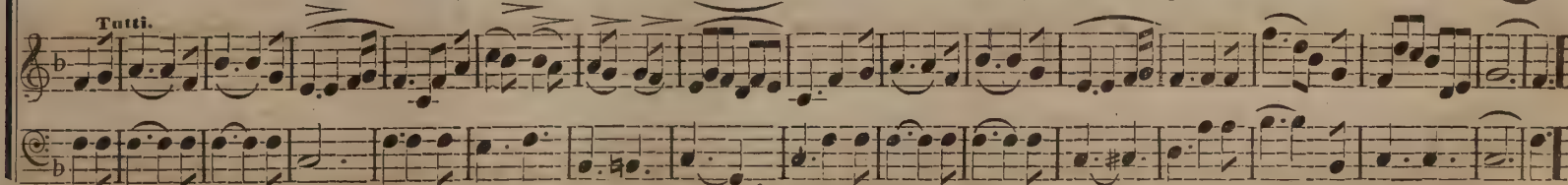
**Chorus.**

**Chorus to both verses.**

**Hymn Fine.**

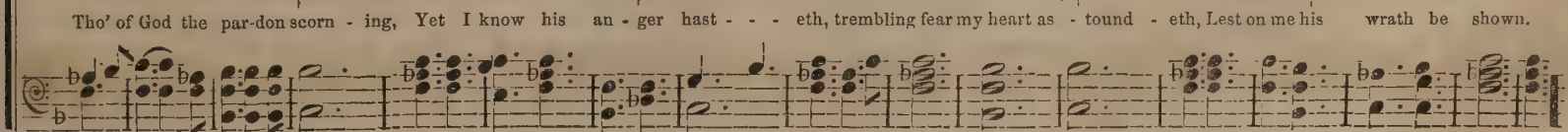
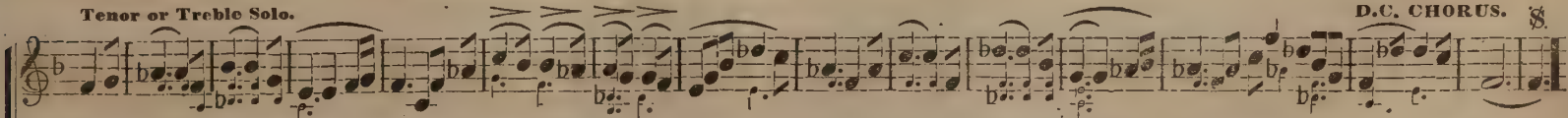


**Tutti.**



**Tenor or Treble Solo.**

**D.C. CHORUS.**



Andante.

First system of the musical score. It consists of two staves, Treble and Bass, in 3/4 time. The melody is in G major. The lyrics are: "I will a - rise, I will a - rise, will a - rise and go to my Father, and will say un-to him, Fa - ther, Fa - ther, Father, I have sinned, I have". The first staff has a *Soli. p* marking and the second staff has a *Tutti. Cres.* marking. The system ends with a *mf* marking.

Second system of the musical score. It continues the melody from the first system. The lyrics are: "sinned a - gainst heaven and be-fore thee, And be-fore thee, and am no more worthy to be call-ed thy son, to be called thy son, thy son, to be called thy son." The first staff has a *pp* marking and the second staff has a *mf* marking. The system ends with a *Dim. Rit.* marking.



# SENTENCE. "The Lord is in His Holy Temple. No. 2.

Arranged by L. M.

273

Adagio.

The Lord is in his ho-ly tem-ple, The Lord is in his ho-ly tem-ple, Let all the earth keep si-lence, keep si-lence be-fore him, keep si-lence be-fore him, The

*p*

The Lord is in his ho-ly tem-ple, The Lord is in his ho-ly tem-ple, Let all the earth keep si-lence, keep si-lence be-fore him, keep si-lence be-fore him, The

*p*

Lord is in his ho-ly tem-ple, Let all the earth keep si-lence be-fore him, keep si-lence be-fore..... him, be-fore.... him....

*pp*

Lord is in his ho-ly tem-ple, Let all the earth keep si-lence be-fore him, keep si-lence be-fore..... him, be-fore him.

*pp*

*Largo. Maestoso.*

We will praise thee, will praise thee, O God; We will praise thee, will praise thee, O God, We will praise thee, O God,..... O God.

We will praise thee, O God, O God, will

We will praise thee, will praise thee, O God: We will praise thee, will praise thee, O God, We will praise thee, O God, will

We will praise thee, O God, will praise thee, O God.

"O Thou who hearest." 6s &amp; 5s, PECULIAR.

Spanish Melody  
D.C.*Legato.*

will praise thee, O God. A - men, A - men.

praise thee, O God, will praise thee, O God. A - men, A - men.

praise, will praise thee, O God. A - men, A - men.

We will praise thee, will praise thee, O God. A - men, A - men.

O Thou who hearest pray'r, Thro' his sub-mis-sion, } Lead us in thine own way;  
Who did our sorrows bear, Hear our pe - ti - tion. } Grant us we humbly pray,  
For all our sins this day Ho - ly con - tri - tion.

*Fine.*

# SENTENCE. "Blessed are the pure in heart."

MATT. V. 2.

275

*mp* **Larghetto.**

The first system of the musical score consists of four staves. The first three staves are vocal parts, and the fourth is a piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is marked 'Larghetto' and the dynamic is 'mp'. The lyrics are: 'Bless-ed are the pure in heart, Blessed, Blessed, Blessed are the pure in heart, for'. There are dynamic markings of *p* and *f* above the staves, and a 'Soli.' marking above the second vocal staff.

Bless-ed are the pure in heart, *>* **Soli.** *>* Blessed, *p* Blessed, *f* Blessed are the pure in heart, for

Bless-ed are the pure in heart, *>* **Soli.** *>* Blessed, *p* Blessed, *f* Blessed are the pure in heart, for

Bless-ed are the pure in heart, *>* Blessed, *p* Blessed, *f* Blessed are the pure in heart, for

The second system of the musical score continues the composition. It consists of four staves. The key signature has one sharp (F#), and the time signature is 3/4. The tempo is 'Larghetto'. The lyrics are: 'they shall see God, Blessed, Blessed, Blessed are the pure in heart, for they shall see God, A - men.' There are dynamic markings of *f*, *mf*, and *p* above the staves.

*f* they shall see God, *f* Blessed, *f* Blessed, *mf* Blessed are the pure in heart, *p* for they shall see God, *mf* A - men.

they shall see God, *f* Blessed, *f* Blessed, *mf* Blessed are the pure in heart, *p* for they shall see God, *mf* A - men.

they shall see God, *f* Blessed, *f* Blessed, *mf* Blessed are the pure in heart, *p* for they shall see God, *mf* A - men.



*Maestoso.*

*f* *f*

1. Head of the church tri-umph-ant, We joy-ful-ly a-dore thee;  
 2. While in af-flic-tion's fur-nace, And pass-ing through the fire,

Head of the church triumphant, We joy-ful-ly a-dore thee; Till  
 While in af-flic-tion's furnace, And passing through the fire, Thy

3. Thou dost conduct thy peo-ple Through torrents of temp-ta-tion;  
*f* *p*

Thou dost conduct thy peo-ple Through torrents of temp-ta-tion; Nor  
*f* *p* *f*

4. Faith now beholds the glo-ry, To which thou wilt re-store us,  
 Faith now beholds the glo-ry, To which thou wilt re-store us, And

thou ap-pear thy members here Shall sing like those, Shall sing like those, Shall sing like those in glory. Head of the church triumphant, We lift our hearts and  
 love we praise, that knows our ways, And ever brings, And ever brings, And ever brings us nigh-er. We lift our hands, exulting In thine almighty

will we fear, while thou art near, The fire of trib- The fire of trib- The fire of trib- u- la-tion. The world, with sin and Satan In vain our march op-  
*p* *mp* *f* *p*

earth despise, for that high prize, Which thou hast set, Which thou hast set, Which thou hast set before us. And if thou count us worthy, We each, as dying

*f* *p*

voi - ces, In blest an - tic - i - pa - tion, And cry a - loud, and give to God The praise of our sal - va - tion, The praise of our sal - va - tion, The  
fa - vor, In thine al - migh - ty fa - vor; The love divine, that made us thine, Shall keep us thine for - ev - er, Shall keep us thine for - ev - er, Shall

po - ses, In vain our march op - po - ses: By thee we will break through them all, And sing the song of Moses, And sing the song of Mo - ses, And

*f* *p*

Stephen, We each, as dy - ing Stephen, Shall see thee stand at God's right hand, To take us up to heaven, To take us up to heaven, To

*ff*

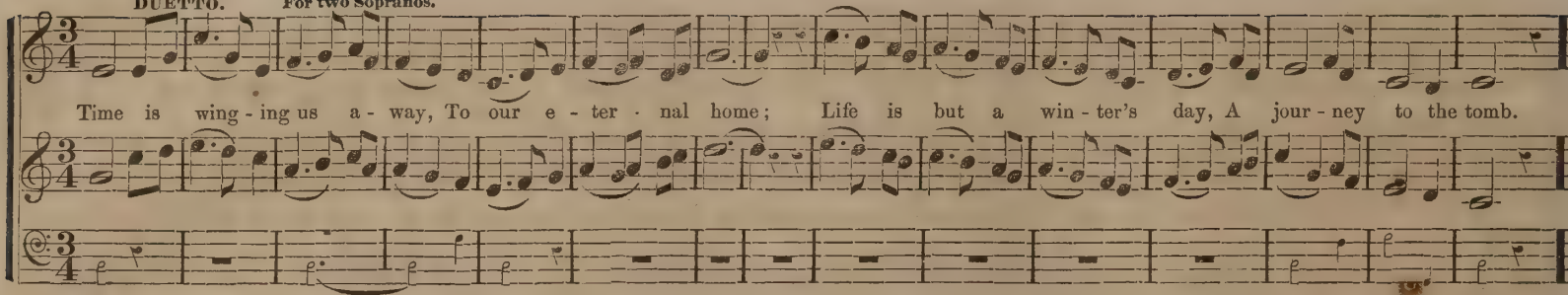
praise of our sal - va - tion, And cry a - loud, and give to God The praise of our sal - va - tion.  
keep us thine for - ev - er, The love di - vine, that made us thine, Shall keep us thine for - ev - er.

sing the song of Mo - ses, By thee we will break through them all, And sing the song of Mo - ses.

*ff*

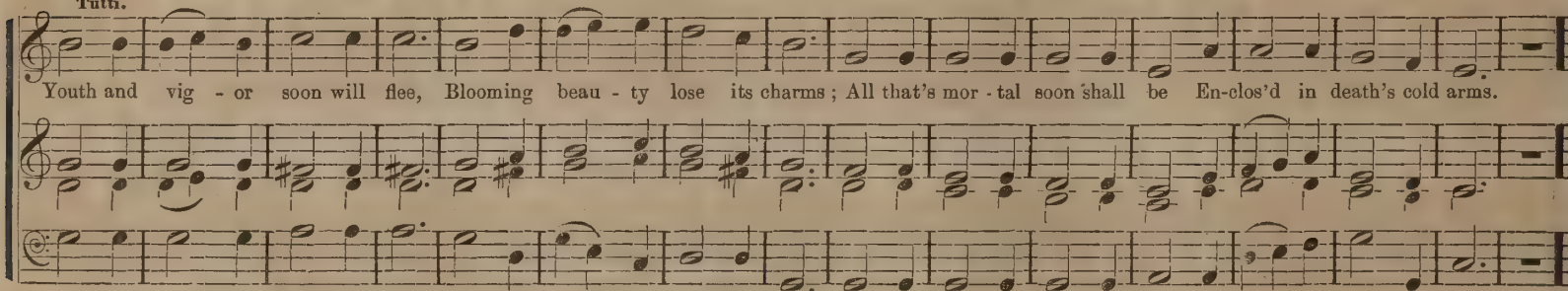
take us up to heav - en, Shall see thee stand at God's right hand, To take us up to heav - en.

## ANTHEM. "Time is winging us away."

From the "Ancient Lyre,"  
By permission.ALLEGRETTO.  
DUETTO. For two Sopranos.


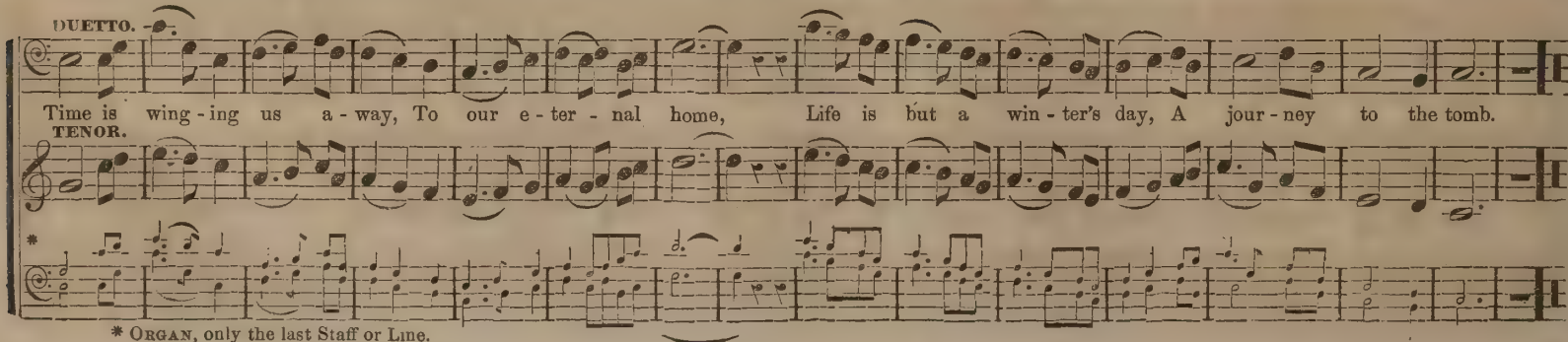
Time is wing-ing us a-way, To our e-ter-nal home; Life is but a win-ter's day, A jour-ney to the tomb.

Tutti.



Youth and vig-or soon will flee, Blooming beau-ty lose its charms; All that's mor-tal soon shall be En-clos'd in death's cold arms.

DUETTO.



Time is wing-ing us a-way, To our e-ter-nal home, Life is but a win-ter's day, A jour-ney to the tomb.

\* ORGAN, only the last Staff or Line.



**Tutti.**

But the Chris - tian shall en - joy, Health and beau - ty soon, a - bove, Far be - yond the world's al - loy,

Far be - yond the world's al - loy, Se - cure in Je - sus's love, Se - cure in Je - sus's love.....

**Fine.**

**SANCTUS. No. 3. "Holy, Lord God of Hosts."**

**J. CAMIDGE.**

**Maestoso.**

**Tutti.**

Ho - ly, ho - ly, ho - ly, Lord God of hosts, Heaven and earth are full of thy glory ; Glo - ry be to thee, O Lord Most High, O Lord Most High.

*p* *mf* *ff*

## DIRGE. "Unveil thy bosom, faithful tomb."

HANDEL.

*Slow.* *Soli.* *Tutti. p*

1. Unveil thy bosom, faith - ful tomb; Take this new treasure to thy trust, And give these sacred rel - ics room, To slumber in the si - lent dust.

*Soli.* *Tutti.*

2. Nor pain, nor grief, nor anxious fear, Invade thy bounds; no mor - tal woes Can reach the peaceful sleeper here, While angels watch the soft re - pose.

3. So Je - sus slept; God's dy - ing Son Pass'd thro' the grave, and blest the bed; Rest, then, dear saint, till from his throne The morning break, and pierce the shade.

*Soli.* *Tutti. p*

*Soli.* *Tutti.* *Fine.* *Verse 4th.* *D.C.*

And give these sa - cred rel - ics room, To slumber in the si - lent dust.

Can reach the peaceful sleep - er here, While angels watch the soft re - pose.  
Rest, then, dear saint, till from his throne, The morning break, and pierce the shade.

*Soli.* *Tutti.* *Dim.* *D.C.*

4. Break from his thone, illustrious morn; Attend, O earth, his sovereign word;

Restore thy trust; a glo - rious form, Shall then arise to meet the Lord.

*Fine.*

# SENTENCE. "The Lord is in his holy temple." No. 1.

HABAKKUK 11. 20.

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*Andante.*  
**Soli.** *mf*

The Lord is in his ho - ly temple, Let all the earth keep silence, keep silence be - fore him, The Lord is in his ho - ly tem - ple,

**Soli.** *mf* *pp* **Tutti.** *mf* **Soli.**

Let all the earth keep silence, keep si - lence, be - fore him, The Lord is in his ho - ly temple, Let all the earth keep si - lence be - fore him, be -

*pp* **Dim.** *p* **Soli.** *f* **Tutti.**

- fore him, be - fore him, keep si - lence be - fore him, be - fore him, be - fore him, keep si - lence be - fore him, be - fore him.

**Soli.** **Tutti.**



*Allegro Maestoso.*

To Father, Son, and Ho - ly Ghost, One God whom we a - dore ; Be glory as it was, is now, And shall be ever - more : Be glory as it

To Father, Son, and Ho - ly Ghost, One God whom we a - dore ; Be glory as it was, is now, And shall be ever - more ; .....

was, is now, And shall be ev - er - more ; Be glo - ry as it was, is now, Be glo - ry as it was, is now, And shall be ev - er - more.

Be glo - ry as it was, is now, Be glo - ry as it was, is now, And shall be ev - er - more.

# SANCTUS. No. 1. "Holy, Lord God of Sabaoth."

B. M. SWAFFIELD.

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**Maestoso.**

Ho - ly, ho - ly, ho - ly Lord God of Sa-ba-oth, Heav'n and earth, Heav'n and earth, Heav'n and earth are full of the majes-ty of thy glo - ry.

*mf* *p* *f*

Ho - ly, ho - ly, ho - ly Lord God of Sa-ba-oth, Heav'n and earth, Heav'n and earth, Heav'n and earth are full of the majes-ty of thy glo - ry.

**Allegro.**

Glo - ry be to thee, Glo - ry be to thee, Glo - ry be to thee, O Lord, most high. A - men.

Glo - ry be to thee, Glo - ry be to thee, Glo ry be to thee, O Lord, most high. A - men.

## BENEDICTION OR SENTENCE.

Arranged by L. MARSHALL.

and truth, Sweet peace and

May grace and truth, Sweet peace and rest,

*p* *f*

*Andante Affettuoso.*

Organ.

and truth, Sweet peace and

rest, dwell in each breast, and rest, dwell in each breast. Sweet peace, Sweet peace.

dwell in each breast, sweet peace and rest, dwell in each breast. Sweet peace, Sweet peace, Sweet peace.

*f* *p* *pp*

rest, dwell in each breast, and rest, dwell in each breast. Sweet peace, Sweet peace.



*Andante cantabile.*

Our Fa - ther who art in heaven, Hallow - ed be thy name, Thy kingdom come, Thy will be done on earth as it is in heaven ;

This system contains three staves of music in 4/4 time, key of B-flat major. The first staff is the vocal line, the second is the piano accompaniment, and the third is the bass line. The lyrics are written below the vocal staff.

Give us this day our dai - ly bread, And for - give us our trespass - es as we for - give those that tres - pass a - gainst us ; And lead us

Unison.

This system contains three staves of music. The lyrics continue below the vocal staff. The word 'Unison.' is written below the piano staff.

not in - to tempta - tion, But de - liv - er us from e - vil, For thine is the kingdom and the pow - er and the glo - ry, For - ev - er and ev - er, A - men, For - ev - er and ev - er, A - men.

Cres. Rit. *pp*

This system contains three staves of music. The lyrics continue below the vocal staff. The markings 'Cres.' and 'Rit. *pp*' are written below the piano staff.

Andante.

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure, seraphic love increase, Fill each breast with consolation, Up to thee our hearts we'll raise,

*mf p f mf f*

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure, seraphic love increase, Fill each breast with consolation, Up to thee our hearts we'll raise,

*mf p f mf f*

Vivace.

Till we reach that blissful station where we'll give thee nobler praise; And sing hallelu-jah, sing hal-le-lu-jah, sing hal-le-lu-jah to God and the Lamb, Sing hal-le-lu-jah,

*p f*

Till we reach that blissful station where we'll give thee nobler praise; And sing hallelu-jah, sing hal-le-lu-jah, sing hal-le-lu-jah to God and the Lamb, Sing hal-le-lu-jah.

*p f*

Sing, Hal-le-lu-jah.

Sing Hal-le-lu-jah, *Soli.* *Tutti. f*  
 Sing Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, sing Hal-le-lu-jah, sing hal-le-lu-jah, sing Hal-le-lu-jah, to God and the Lamb.  
*Soli.* *Tutti. f*  
 Sing Hal-le-lu-jah,

HYMN. "Come, ye disconsolate." 11s & 10s.

S. WEBBE.

*Solo.* *Soli.*  
 1. Come, ye dis-con-so-late, where-e'er ye lan-guish; Come, at the mercy seat, fer-vently kneel; Here bring your wounded hearts, here tell your anguish;  
 2. Joy of the des-o-late, light of the stray-ing, Hope of the pen-i-tent, fade-less and pure; Here speaks the Comforter, ten-der-ly say-ing,

Earth has no sor-row, that heaven cannot heal— Here bring your wounded hearts, here tell your anguish; Earth has no sorrow, that heaven cannot heal.  
 Earth has no sor-row, that heaven cannot cure— Here speaks the Comforter, ten-der-ly say-ing, Earth has no sorrow, that heaven cannot cure.  
*Tutti.*



Moderato. Solo.

Praise him all ye

1. Fa - ther of mer - cies, Fountain of good - ness, Lord we a - dore thee and wor - ship thy name.

2. Saviour, we praise thee For thy great good - ness, O deign to hear us, and guide us evermore.

*p* *mf*

Praise him all ye

**D. C. 2d verse.**

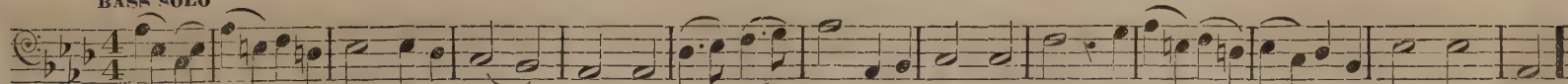
an - gels, praise him with the cymbals, For he is God, he is God a - lone, O praise the ho - ly, ho - ly One. A - men.

Lute and harp re - sounding, Lofty notes rebounding, For he is God a - lone, O praise the ho - ly, ho - ly One. A - men.

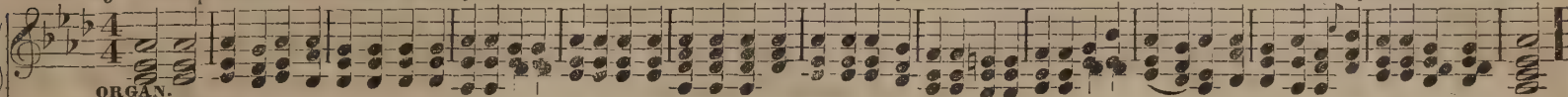
Lute and harp re - sounding, Lofty notes re - bounding, For he is God a - lone, O praise the ho - ly, ho - ly One. A - men.

an - gels, praise him with the cymbals For he is God, he is God a - lone.

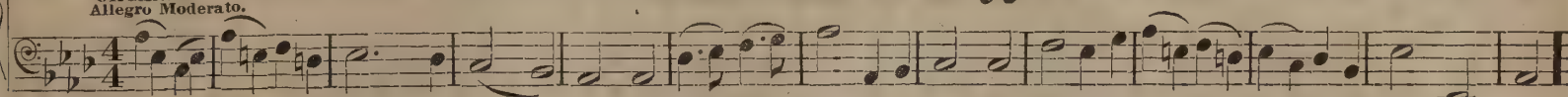
BASS SOLO



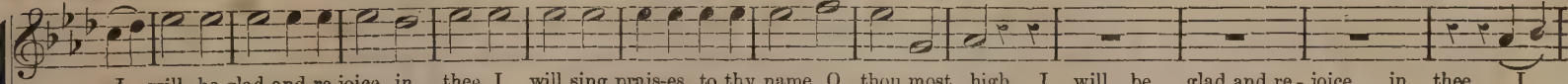
*mf* I will praise thee, O Lord, with my whole heart; I will shew forth all thy marvelous works, I will shew forth all thy marvelous works,



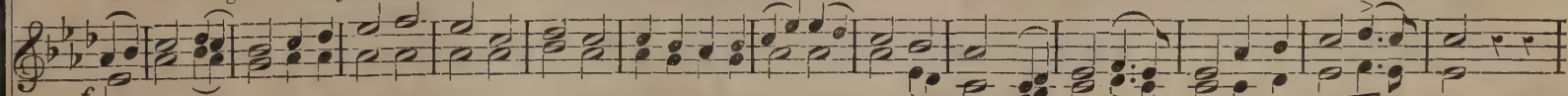
ORGAN.  
Allegro Moderato.



Tutti.

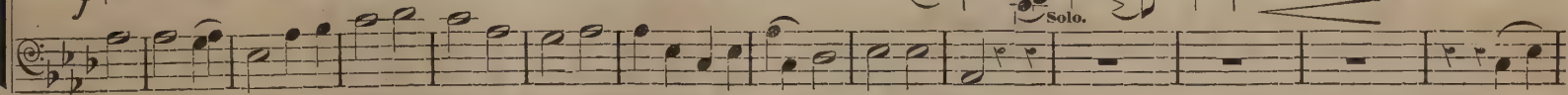


I will be glad and re-joice in thee, I will sing prais-es to thy name, O thou most high, I will be glad and re-joice in thee, I

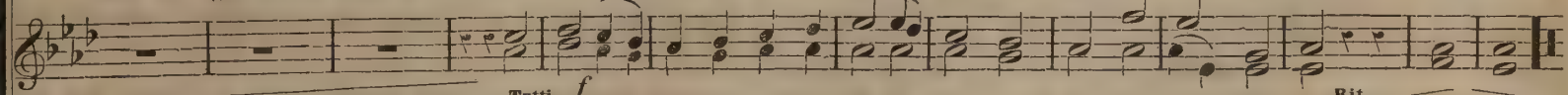


*f*

Solo.

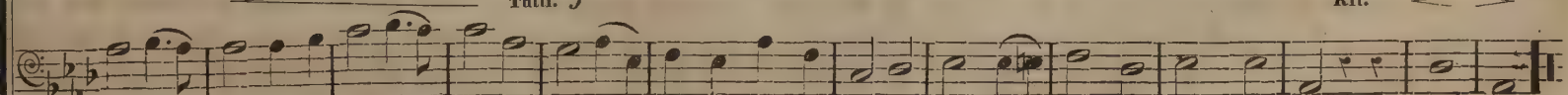


will be glad and re-joice in thee, I will sing prais-es to thy name, O thou most high, O thou most high. A - men.



Tutti. *f*

Rit.



## SENTENCE. "The Lord will comfort Zion."

*Andante e Dolce.*

*mf* Soli. *Soli.* *mp*

He will com-fort her waste pla - ces, And make her like E - den, Like the gar-den of the

The Lord will comfort Zi - on,

He will com-fort her waste pla - ces, And make her like E - den, Like the gar-den of the

*Tutti.* *Dim.* *f* *Allegro.*

*Tutti.* *Dim.* *f*

Lord ; And make her like E - den, Like the gar-den of the Lord. Joy and gladness shall be found therein, Joy and gladness shall be

Lord ; And make her like E - den, Like the gar-den of the Lord. Joy and gladness shall be found therein, Joy and gladness shall be



*mp* *Ritard.* *Dim.*

found there-in, Thanksgiv-ing, thanks - giv - ing, And the voice of mel - o - dy, Thanksgiv-ing, And the voice of mel - o - dy

*mp* *Ritard.* *Dim.*

found therein, Thanksgiv-ing, thanks-giv-ing, And the voice of mel - o - dy, Thanks-giv-ing, and the voice of mel - o - dy.

GOD SAVE OUR NATIVE LAND. [NATIONAL ANTHEM.]

Words and Music, by  
J. W. TURNER.

*Moderato e Maestoso.*

1. God save our native land, From ev-ry treach'rous band, Who would invade! Shield us by night and day, With Heaven's ho-ly ray; 'Let all Dis-union's sway Be quick al-layed.

2. Who would un-grateful prove To thy un-ceas-ing love For our blest land? May we e'er look to Thee, When in ad-ver-si-ty; For all pros-per-i-ty Is by Thy hand.

3. Let not a traitor base, Our native land deface With deeds unkind; In our con-fed'-ra-cy, May we as brothers be, Ev-er dear land, in thee, Peace may we find.

4. U-nion, for-ev-er-more, Ech-o from shore to shore, In anthems grand! God, with thy power and might, Keep our loved banner bright, With every Star to light, Our glorious land.

*Largo. mf*

O Lord, O Lord, our desires are be - fore thee, our de - sires are before thee, and our grief are not hid from

O Lord, O Lord, our de - sires . . . . . are be - fore thee, our de - sires are before thee, and our griefs are not hid from thine,

O Lord, O Lord, our de - sires . . . . . are before thee, and our griefs . . . . . are not

our de-sires are be - fore thee, our desires are before thee, and our griefs are not hid, our griefs are not

thine eyes, from thine eyes, . . . . . from thine eyes, our de - sires are be - fore thee, before thee, before thee, and our griefs

eyes, our griefs are . . . . . not hid from thine eyes,

. . . . . hid . . . from thine eyes, not hid from thine eyes, O Lord, . . . . . our desires . . . . . are be - fore thee, are be - fore thee, and our griefs

hid from thine eyes, our griefs are not hid from thine eyes. before thee, before thee, and our griefs.

are not hid from thine eyes, our griefs are not hid from thine eyes. So prostrate we'll ev-er a -

Alto.

So prostrate we'll ever a - dore thee,

Two Soprs. *p*

are not hid from thine eyes,..... our griefs are not hid from thine eyes. So prostrate we'll ever a - dore ... thee, So prostrate we'll ev-er a -

are not hid from thine eyes, our griefs are not hid from thine eyes.

*f*

dore thee, Th' all powerful king of the skies,.... th' all powerful king of the skies,..... th' all powerful king of the skies.

dore thee, Th' all powerful king of the skies,..... th' all powerful king of the skies,..... th' all power - ful king of the skies.

*f*

dore thee, Th' all powerful king of the skies, ... th' all powerful king of the skies,..... th' all power - ful king of the skies.

Th' all powerful king of the skies,.... th' all powerful king of the skies,..... th' all power - ful king of the skies.



## SENTENCE. "Come unto me.

Legato.

First system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The key signature is B-flat major (two flats). The time signature is 2/2. The tempo/mood is marked 'Legato.' and 'mp' (mezzo-piano). The lyrics are: 'Come un-to me, un-to me, all ye that la - bor and are heav - y la-den, and I will give you rest, will give you rest; take my yoke up-'

Come un-to me, un-to me, all ye that la - bor and are heav - y la-den, and I will give you rest, will give you rest; take my yoke up-

Second system of the musical score. It consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The bottom staff is a bass line. The key signature is B-flat major (two flats). The time signature is 2/2. The tempo/mood is marked 'mp' (mezzo-piano). The lyrics are: 'on you and learn of me, and learn of me, for I am mee, and low - ly of heart, and ye shall find rest un - to your'.

on you and learn of me, and learn of me, for I am mee, and low - ly of heart, and ye shall find rest un - to your

*Solis*  
souls, For my yoke is ea-sy and my bur-den is light, my yoke is *pp* ea-sy and my bur-den is light, my bur-den is light.

souls, For my yoke is ea-sy and my bur-den is light, my yoke is *Tutti pp* easy and my bur-den is light.....

## HYMN. "Father, breathe an evening blessing." 8s &amp; 7s.

F. B. RICE.

*Legato.*

1. Father, breathe an evening blessing, Ere repose our spir-its seal; Sin and want we come con-fess-ing; Thou canst save and thou canst heal.  
2. Tho' destruction walk around us, Tho' the ar-rows past us fly, An-gel-guards from thee surround us; We are safe, if thou art nigh.

3. Tho' the night be dark and dreary, Darkness cannot hide from thee; Thou art he who, nev-er wea-ry, Watchest where thy peo-ple be.  
4. Should swift death this night o'ertake us, And command us to the tomb, May the morn in heaven a-wake us, Clad in bright, e-ter-nal bloom.

## PRAYER AND CHORUS. "Hear, O Lord.

C. E. HORSLEY.

Solo. Tenore.  
Andante Sostenuto.

Hear, O Lord, and have mer-cy up-on me, Lord, be thou my help - - er; in thee, O Lord, do I put my trust;

The first system of the musical score is for a solo tenor part. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/2 time signature. The tempo and mood are marked 'Solo. Tenore. Andante Sostenuto.' The lyrics are: 'Hear, O Lord, and have mer-cy up-on me, Lord, be thou my help - - er; in thee, O Lord, do I put my trust;'. The melody is written on a single staff, with a long note on 'er' and a dotted note on 'trust'.

in - to thy hands I com - mit my spir - it, in - to thy hands I com - mit my spir - - - it.

The second system of the musical score continues the solo tenor part. It features a treble clef, a key signature of three sharps (F#, C#, G#), and a 2/2 time signature. The tempo and mood are marked 'Solo. Tenore. Andante Sostenuto.' The lyrics are: 'in - to thy hands I com - mit my spir - it, in - to thy hands I com - mit my spir - - - it.' The melody is written on a single staff, with a long note on 'it' and a dotted note on 'it'. The score includes dynamic markings 'Cres.' and 'pp'.



CHORUS.

Let thy mer-cy, O Lord, be up-on us, ac-cord-ing as we hope in thee, Let thy mercy, O Lord, be up-on us, ac-cord-ing as we hope in thee, ac-

*pp* *Cres.* *Cres.*

Let thy mer-cy, O Lord, be up-on us, ac-cord-ing as we hope in thee, Let thy mercy, O Lord, be up-on us, ac-cord-ing as we hope in thee, ac-

cord-ing as we hope, as we hope in thee; Lord, let thy mercy be up-on us, as we hope in thee; as we hope in

According as we hope in thee; Lord, let thy mercy be up-on us, as we hope in

*pp* *p*

cord-ing as we hope, as we hope in thee; According as we hope in thee; Lord, let thy mercy be up-on us, as we hope in

*p*

Lord, let thy mercy be up-on us, According as we hope in

## PRAYER AND CHORUS, Concluded.

thee; Ac-cord-ing as we hope in thee; Lord, let thy mer-cy be up-on us.

thee; *p* *pp* thee; Lord, let thy mercy be up-on us, Ac-cord-ing as we hope in thee; Lord, let thy mer-cy be up-on us.

thee;

## HYMN. "Brother, thou art gone to rest." 7, 6 &amp; 8s, or C. M., by singing the small notes at the beginning.

Dolee.

1. Brother, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spir-it longed to be.

2. Brother, thou art gone to rest; Thine is an ear-ly tomb; But God hath summoned thee a-way; Thy Fa-ther called thee home.

3. Brother, thou art gone to rest; Thy toils and cares are o'er; And sorrow, pain, and suffering, now Shall ne'er distress thee more.

# ANTHEM. "How lovely are thy dwellings."

299

*Andante con moto.*

*SOLI. mf*

How love-ly are thy dwellings, how love-ly are thy dwellings, how love-ly are thy dwellings, O Lord of Hosts! my

*SOLI. mf*

*ORGAN.*

*Tutti. Forte.*

soul doth long, my soul doth long, my soul doth long to en-ter thy courts, to en-ter thy courts.

*Tutti. Forte.*



Blessed are they, Blessed are they, are they who dwell in thy house, For they shall al-ways praise thee, Blessed are they who dwell in thy house.

*Tutti.* *SOLI. mp*

they shall al-ways praise thee. How love-ly are thy dwell-ings, how love-ly are thy dwell-ings, how

*f Tutti.* *SOLI. mp*

love - ly are thy dwellings, O Lord of Hosts! My soul doth long, my soul doth long,

*Tutti. f* my soul doth long to en - ter thy courts. *SOLI. mp* Blessed are they, blessed are they, are

they who dwell in thy house, For they shall al - ways praise thee, they shall al - ways praise

Tutti. *f* *ff*

Tutti. *f* *ff*

thee, shall al - ways praise thee. *f* *ff* A - - men. *f* *ff* A - - - men.



# SING YE TO THE LORD.

303

Allegro. TENOR SOLO.

Sing ye to the Lord, make known his deeds among the peo - ple, make known his deeds,

**f** ORGAN. **f**

make known his deeds a - - mong the peo - - - ple ; Glo - - - ry

**p**

ye in his ho - ly name. Let the heart of them re - joice that seek the

**f**

Con 8 va.

Con 8 va.

Lord. Give thanks un - to the Lord.

make known his deeds a - mong the peo - ple, make known his deeds, make known his deeds a - mong the

peo - - ple, Sing un - to him, sing psalms un - to him, talk ye of all his won - drous

Rit. ad lib. al

Rit. Colla voce. Attacca Subito.

The musical score is written for a four-part vocal ensemble (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a prominent left-hand bass line with many beamed eighth notes, creating a rhythmic foundation. The vocal parts enter with a simple melody, and the lyrics are printed below the notes. The score includes dynamic markings such as 'Rit. ad lib.' and 'Rit. Colla voce', and a section marked 'Attacca Subito'.





beauty of ho - li - ness, worship the Lord,      worship the Lord in the beauty of ho - li - ness, worship the Lord,      worship the Lord in the beauty of

beauty of ho - li - ness, worship the Lord,      worship the Lord in the beauty of ho - li - ness, worship the Lord,      worship the Lord in the beauty of

ho - li - ness, worship the Lord,      worship the Lord in the beauty of holiness, worship the Lord,      worship the Lord,      A - men,      A - men. Rit.

ho - li - ness, worship the Lord,      worship the Lord in the beauty of holiness, worship the Lord,      worship the Lord,      A - men,      A - men.

Sym.

Rit.

Amen, A - men.

# ANTHEM. "Great Jehovah."

From the "Am. Harp."  
by permission. CH. ZEUNER

307

Alla Breve Maestoso.

Un Poco Allegro.

Great Je - ho - vah! Great Je - ho - vah! we a - dore thee. God the Father, God the Son, God the Spirit joined in glo-ry, On the same e - ter - nal throne.

*f* *ff* *mf* *Cres.* *f* *mf*

Great Je - ho - vah! Great Je - ho - vah! we a - dore thee. God the Father, God the Son, God the Spirit joined in glory, On the same e - ter - nal throne.

*f* *Unison.* *ff* *mf* *Cres.* *f* *mf*

End-less praises to Jehovah, to Je - ho - vah, three in one. Endless praises to Je - ho - vah, to Je - ho - vah, three in one, A - men, A - men.

*ff* *Decres.* *p* *ff* *mp* *ff* *p* *pp*

End-less praises to Je-hovah, To Je - ho - vah, three in one End-less praises, to Je - ho - vah, to Je - ho - vah, three in one. A - men, A - men.

*f* *Decres.* *p* *ff* *mp* *ff* *p* *pp*

TENOR SOLO. *Larghetto.*

O Lord, O Lord, O Lord, the eyes of all, wait up - on thee, O  
 Lord, wait up - on thee, The eyes of all wait up - on thee, And thou giv - est them their meat in due sea - son;  
 The eyes of all wait up - on thee, And thou givest them their meat in due sea - son, And thou giv-est them their

The score is written for Tenor Solo in G major (one sharp) and 3/4 time. It consists of four systems of music. The first system begins with the lyrics "O Lord, O Lord, O Lord, the eyes of all, wait up - on thee, O". The second system continues with "Lord, wait up - on thee, The eyes of all wait up - on thee, And thou giv - est them their meat in due sea - son;". The third system contains "The eyes of all wait up - on thee, And thou givest them their meat in due sea - son, And thou giv-est them their". The fourth system is a continuation of the previous line. The music features various dynamics including *p* (piano) and *f* (forte), and includes trills (tr) and triplets. The tempo is marked *Larghetto*.



meat in due season.

*f*

This block contains the piano accompaniment for the first section of the anthem. It consists of three staves: a treble staff with a key signature of one sharp (F#) and a common time signature, and two bass staves. The melody is primarily in the treble staff, with the left hand providing harmonic support in the bass staves. The tempo is marked 'Andante' and the dynamics include 'f' (forte).

ANTHEM. "Thou openest thy hand.

**1st SOPRANO.**  
*Andante. Soli.*

Thou o - pen - est thy hand, Thou o - pen - est thy hand, And fill - est all things liv - ing with plen - teousness.

**2d SOPRANO.**

**TENOR.**

Thou o - pen - est thy hand, Thou o - pen - est thy hand, And fill - - est all things liv - ing with plenteousness.

**BASS.**

This block contains the vocal parts for the second section of the anthem. It includes staves for the 1st Soprano, 2nd Soprano, Tenor, and Bass. The tempo is marked 'Andante' and the style is 'Soli'. The lyrics are: 'Thou o - pen - est thy hand, Thou o - pen - est thy hand, And fill - est all things liv - ing with plen - teousness.' The Tenor and Bass parts have a slightly different ending: 'And fill - - est all things liv - ing with plenteousness.'

## QUARTETTE.

Thou o - pen - est thy hand, Thou o - pen - est thy hand, And fill - est all things liv - ing with plen - teousness; Thou

Thou vis - itest the

**Tutti.**

Thou o - pen - est thy hand, Thou o - pen - est thy hand, And fill - est all things liv - ing with plen - teousness; Thou

Thou vis - itest the

vis - it - est the earth and blessest it, Thou crownest the year, . . . . . The year with thy goodness, The year with thy goodness;

earth, . . . . . and blessest it, Thou crownest the year, the year with thy goodness, The year with thy goodness;

vis - it - est the earth and blessest it, Thou crownest the year, . . . . . The year with thy goodness, The year with thy goodness;

earth, . . . . . and blessest it, Thou crownest the year, the year with thy goodness, The year with thy goodness;

**Chorus. Allegretto.**

*f*

We will rejoice in the Lord, in the Lord, rejoice in the Lord, We will rejoice, . . . . We will rejoice, rejoice in the Lord,

*f*

We will rejoice in the Lord, in the Lord, we will rejoice, . . . . rejoice in the Lord, we will rejoice, rejoice in the Lord,

**Unison.**

We will rejoice, . . . . . We will rejoice, . . . . ,

And glo-ri-fy his name, And glo-ri-fy his name, And glo-ri-fy his name for-ev-er-more, We will rejoice, rejoice in the Lord, We will rejoice, rejoice in the

*f* **Cres.** *mf* *f* *mf* *f*

And glo-ri-fy his name, And glo-ri-fy his name, And glo-ri-fy his name for-ev-er-more, We will rejoice, rejoice in the Lord, We will rejoice, rejoice in the



## ANTHEM, Concluded.

Adagio.

Lord, and glo-ri-fy his name, his name forevermore; We will re-joyce, re-joyce in the Lord, and glo-ri-fy his name, his name forev-er-more. A - men, A - men.

Lord, and glo-ri-fy his name, his name forevermore; We will re-joyce, re-joyce in the Lord, and glo-ri-fy his name, his name forev-er-more. A - men, A - men.

## SANCTUS. No. 2.

ORLANDO GIBBONS

Moderate.

Ho - ly, ho - ly, ho - ly Lord God of hosts! Heaven and earth are full of the majes - ty of thy glo - - ry. Glo-ry be to thee, O Lord most high.

Ho - ly, ho - ly, ho - ly Lord God of hosts! Heaven and earth are full of the majes - ty of thy glo - - ry. Glo-ry be to thee, O Lord most high.

# ANTHEM. "Enter into His Gates."

Arranged from  
CH. NOLCINI.

313

*Moderato.*

En - ter in - to his gates with thanksgiving; And in - to his courts with

*Sym*  
*mf*

praise; For the Lord is good, His mer - cy is ev - er - last - ing, And his truth en - dur - eth to all gen - er - a - tions.

*Colla voce.*

*Andante con express e risoluto.*  
**SOLO. Soprano.**

I will sing un - to the Lord, So long... as I live, I will sing praise to my God.

## "Enter into His Gates." Continued.

While I have my be-ing, I will sing praise, sing praise to my God, While I have my be-ing.

*p*

*Allegro Moderato.*

The Lord is great, and great-ly to be praised, The Lord is great, and

*p*

great-ly to be praised, Give un-to the Lord, O ye kin-dreds of the peo-ple,

Give un-to the Lord, O ye kindreds of the peo-ple,



(Close with the Amen.)

Fine.

Give un - to the Lord glo - ry and strength, Give un - to the Lord glo - ry and strength.

*f*

Fine.


Soli. Soprano & Bass.

O wor - ship him in the beau - ty of ho - li - ness, Fear be - fore him all the earth.

*p*


Fine.

Dal Segno  al Fine Amen.

 al Fine.' marking at the end of the system."/>

O wor - ship him, O wor - ship him in the beau - ty, beau - ty of ho - li - ness, A - men, A - men.

ritard.

Dal Segno  al Fine.

## SOLO AND CHORUS. "The Lord is my Shepherd."

TENOR SOLO. *Andante Con moto.*

The Lord is my Shep - herd, therefore I can lack noth - ing, He shall feed me in a green

pas - ture, And lead me forth be - side the wa - ters of com - fort. Yea, tho' I walk thro' the val - ley of the sha - dow of

death, I will fear no e - vil, For thou art with me, I will fear no e - vil, for thou, for thou art with

*Piano or Organ.* *p* *con Sva.* *p* *p* *con Sva.* *Cres.* *Colla voce.*

Andante Maestoso.  
Soprano Solo.

me. O praise ye the Lord our God, Praise our God with all your might, And with sing-ing and with psal - ter-ies and with harps, and with

con Svn.

The first system of the musical score consists of three staves. The top staff is for Soprano Solo, the middle for con Svn. (concert snare drum), and the bottom for a third part, likely a cello or bass. The music is in 4/4 time and B-flat major. The lyrics are: "me. O praise ye the Lord our God, Praise our God with all your might, And with sing-ing and with psal - ter-ies and with harps, and with".

Cres.

tim - brels and with cym - bals, and with trum - - - pets. O praise ye the Lord our God, Praise our God with all your might, And with singing and with

Tutti.

ff. Tutti.

The second system continues the musical score. It includes a Crescendo (Cres.) marking above the first staff and a fortissimo (ff.) marking below the second staff. The lyrics are: "tim - brels and with cym - bals, and with trum - - - pets. O praise ye the Lord our God, Praise our God with all your might, And with singing and with". The system ends with a Tutti marking.

psal-ter-ies, And with cymbals and with trumpets. O praise ye the Lord our God, Praise our God with all your might, With singing and timbrels, With

Unison.

The third system concludes the musical score. It includes a Unison marking above the second staff. The lyrics are: "psal-ter-ies, And with cymbals and with trumpets. O praise ye the Lord our God, Praise our God with all your might, With singing and timbrels, With".



"O praise ye the Lord our God." [SOLO AND CHORUS] Concluded.

Soprano Solo.

Cres.

cym-bals and trum-pets. O praise ye the Lord our God, Praise our God with all your might, With sing ing and

Con Sva.

Cres.

The first system of the musical score consists of three staves. The top staff is for Soprano Solo, with a treble clef and a key signature of one flat. It contains the vocal melody for the first part of the phrase. The middle staff is for cymbals and trumpets, with a treble clef and a key signature of one flat. It contains a rhythmic accompaniment. The bottom staff is for the vocal chorus, with a bass clef and a key signature of one flat. It contains the vocal melody for the second part of the phrase. The system ends with a crescendo marking and a fermata over the final note.

psal - ter - ies With cym - - - - - bals and with trum - - - - - pets. O praise ye the Lord our God, Praise our God with

Tutti.

The second system of the musical score consists of three staves. The top staff is for the vocal chorus, with a treble clef and a key signature of one flat. It contains the vocal melody for the third part of the phrase. The middle staff is for cymbals and trumpets, with a treble clef and a key signature of one flat. It contains a rhythmic accompaniment. The bottom staff is for the vocal chorus, with a bass clef and a key signature of one flat. It contains the vocal melody for the fourth part of the phrase. The system ends with a tutti marking and a fermata over the final note.

all your might, With sing-ing and psal-ter-ies and trum - pets. O praise ye the Lord our God, Praise our God with all your might, ....

The third system of the musical score consists of three staves. The top staff is for the vocal chorus, with a treble clef and a key signature of one flat. It contains the vocal melody for the fifth part of the phrase. The middle staff is for cymbals and trumpets, with a treble clef and a key signature of one flat. It contains a rhythmic accompaniment. The bottom staff is for the vocal chorus, with a bass clef and a key signature of one flat. It contains the vocal melody for the sixth part of the phrase. The system ends with a fermata over the final note.

# ANTHEM. "Praise ye the Lord." No. 2.

C. E. HORSLEY.

319

*Maestoso.* *ff*

Praise ye the Lord, Kings of the earth, and all people.

*ff* Praise ye the Lord, Praise ye the Lord, Kings of the earth, and all people, Kings of the earth, and all people, Let them praise the

Let them praise the name of the Lord; For his name a - lone is ex - cel -

name of the Lord, Let them praise the name of the Lord; For his name a - lone is ex - cel - lent, For his name a - lone is ex - cel -

lent, Praise ye the Lord, Praise ye the Lord, A - men, A - men.

lent. Praise ye the Lord, Praise ye the Lord, Praise ye the Lord, Praise ye the Lord, A - men, A - men.

# ANTHEM. "How beautiful upon the mountains."

SUITABLE FOR ORDINATIONS, OR INSTALLATIONS.

*Allegro Moderato.*  
*Soli. Two Sopranos.*

How beautiful up-on the mountains, How beau-ti-ful up-on the mountains are the feet of him that bringeth good tidings, that pub-lish-eth peace,

*Tutti. f Cres.* That bringeth good tidings,  
That bringeth good ti - - - dings, good tidings of good, that publisheth sal - va - tion, that saith un-to Zi - on thy God . . . . . reigneth, he reigneth,

*Tutti. f Cres.* That bringeth good tidings,

*Soli mf Tenor.* How beau - ti-ful up-on the mountains, How beau-ti-ful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace,

*Bass.*



*Tutti. f* *Allegro Vivace.*

that saith un-to Zi-on, thy God ev-er reigneth, that saith unto Zi-on thy God reigneth, Break forth in - to joy,.....

Break forth in - to joy

Break

*Tutti. f*

that saith un-to Zi-on, thy God ever reigneth, that saith unto Zi-on thy God reigneth, Break forth in - to joy,.....

*Cres.*

Break forth in - to joy.

*p*

for the Lord.....

forth in - to joy, sing, ye waste places of Je - ru - salem, for the Lord hath comforted, hath comforted his peo-ple,

*p*

forth in - to joy, sing, ye waste places of Je - ru - salem, for the Lord hath comforted, hath comforted his peo-ple, for the

*Unison.* *p* *mp*

for the Lord...

ANTHEM. "Praise ye the Lord." No. 1.

NEUKOMM.  
Adapted by L. M.

[illegible]

Lord, the Lord of Hosts, mag - ni - fy and praise his name, praise, praise, praise, praise, praise and magni-fy the

praise, praise, praise, praise, praise and magni-fy the

Lord, the Lord of Hosts, mag-ni - fy and praise his name, praise, praise, praise, praise, praise and magnify the

praise, praise, praise, praise, praise and magni-fy the

Detailed description: This system contains four staves of music. The first two staves are vocal parts in treble clef with a key signature of one sharp (F#). The third staff is a vocal part in treble clef, and the fourth staff is a piano accompaniment in bass clef. The lyrics are distributed across the staves, with some words appearing on multiple staves. The music features various note values including eighth and sixteenth notes, as well as rests. A dynamic marking 'f' (forte) appears above the third staff.

name of the Lord for - ev - er - more, for - ev - er - more, for - ev - er - more, praise ye the Lord.

name of the Lord for - ev - ermore, for - ev - er, for - ev - er - more, for - ev - er, for - ev - er - more, praise ye the Lord.

name of the Lord for - ev - er - more, for - ev - er - more, for - ev - er - more, praise ye the Lord.

name of the Lord for - ev - er - more, for - ev - er - more, for - ev - er - more, praise ye the Lord

Detailed description: This system contains four staves of music. The first two staves are vocal parts in treble clef with a key signature of one sharp (F#). The third staff is a vocal part in treble clef, and the fourth staff is a piano accompaniment in bass clef. The lyrics are distributed across the staves. The music features various note values including eighth and sixteenth notes, as well as rests. A dynamic marking 'f' (forte) appears above the third staff.



*f* Allegro. *p* *f*

O, give thanks, give thanks unto the Lord, give thanks unto the Lord, un - to the Lord, Give thanks unto the Lord, give thanks unto the Lord, un - to the Lord.

O, give thanks, give thanks unto the Lord, give thanks un-to the Lord, un - to the Lord, Give thanks unto the Lord, give thanks unto the Lord, un - to the Lord.

un - to the Lord, un - to the Lord, un - to the Lord,

*S. Soli.* *Tutti.* *Soli.*

O, give thanks,..... Give thanks un-to the Lord, un - to the Lord, give thanks un-to the Lord; For he is

*Soli.* *Tutti.*

O, give thanks ..... un-to the Lord,

*Soli.* *Tutti.* *Soli.*

O, give thanks ... .. un-to the Lord, Give thanks unto the Lord, un - to the Lord, give thanks unto the Lord; For he is

*p*

*Tutti. p*      *Tutti. f*

good, For his mercy en-dureth for - ev - er, For he is good, for his mercy endur-eth for - ev-er, For his mercy en-dureth, for -ev-er;

*Tutti. p*      *Tutti. f*

good, For his mer-cy endure-eth for - ev - er, For his mercy endure-eth for - ev - er, For his mer-cy endureth for - ev-er;

*Soli.*      *Tutti.*

For he is good,

*ff*

O, give thanks un - to the Lord, For his mer-cy en-dur - eth for - ev - er, for his mer - cy en - dur - eth for - ev - - er: O, give

*Soli.*

O, give thanks, ..

*ff*      *Soli.*

O, give thanks un - to the Lord, For his mer-cy en-dur - eth for - ev - er, for his mer - cy en - dur-eth for - ev - er; O, give

*f* Tutti. Ad. Lib. Dal Seg. Fine.

thanks..... un-to the Lord, O, give thanks unto the Lord, for he is good, for his mercy endureth for - ev - er. A - men.

*f* Tutti. Dal Seg. Fine.

thanks..... un-to the Lord, O give thanks unto the Lord, for he is good, for his mercy endureth for - ev - er. A - men.

## HYMN. "Through the night air stealing." 6s &amp; 5s.

Legato. Tutti.

1. Thro' the night-air stealing, Hark! the bell is pealing Mournfully and slow; Rest to the soul departed, Peace to the broken-hearted, In this vale of woe.

Tutti.

Soli. Tutti.

2. Say, for whom thou ringest, Say, if to him thou bringest Hopes beyond the tomb; Or if the sound appalls him, When death's summons calls him To uncertain doom.



# SOLO & CHORUS. "Glorious things of Thee are spoken."

Arr. from WINTER.

327

Solo. BASSO.

1. Glo - rious things of thee are spok - en, Zi - on, ci - ty of our God;  
2. On the Rock of A - ges found-ed, What can shake her sure re - pose?

Organ.

He whose word can ne'er be bro - ken, Chose thee for his own a - bode.  
With sal - va - tion's wall sur - round-ed, She can smile at all her foes.

Glorious Zi-on! He whose word can ne'er be broken, Chose thee for his own abode. Glorious Zi-on! He whose word cannot be broken, Chose thee for his own a-bode.  
Glorious Zi-on! On the Rock of A - ges founded, What can shake her sure repose? Glorious Zi-on! On the Rock of Ages founded, What can shake her sure repose?

Tutti. *f* *p* *f* *p*

*Allegro Maestoso.*

ff All men shall joy in thy strength, O Lord, In thy sal - va - tion how great - ly shall they re - joice, In thy sal - va - tion how

ff All men shall joy in thy strength, O Lord, In thy sal - va - tion how great - ly shall they re - joice, In thy sal - va - tion how

f In thy sal - va - tion how great - ly shall they re - joice, In thy sal - va - tion shall they re-joice. All men shall joy in thy strength, O

'great - ly shall they re - joice, In thy sal - va - tion how great - ly shall they re - joice. All men shall joy in thy strength, O

f In thy sal - va - tion how great - ly shall they re - joice, In thy sal - va - tion shall they re-joice. All men shall joy in thy strength, O

Lord, In thy sal - va - tion how great - ly shall they re - joice, All men shall joy in thy strength, O Lord....

Lord, In thy sal - va - tion how great - ly shall they re - joice, All men shall joy in thy strength, O Lord....

JUDGMENT HYMN. 8s & 7s, PECULIAR.\*

M. LUTHER.

*Largo.*

Great God, what do I see and hear? The end of things are a - ted; }  
 The Judge of man I see ap - pear, On clouds of glo - ry seat - ed; } The trumpet sounds, the graves re-store The dead which they contained before, Pre-pare, my soul, to meet him.

\* May be sung as a Long Metre, by omitting the slurs and repeat.



Allegro Moderato.

Organ or Piano.

TENOR.

O praise the Lord ye An - gels of God, And ye saints laud his name, his name ev - er - more, O praise the Lord ye An - gels of

ALTO.

O praise the Lord,

1st &amp; 2d SOPRANO.

O praise the Lord ye Angels of God, And ye saints laud his name, his name ev - er - more,

O praise the Lord ye An - gels of

BASS.

*p*

God, and ye saints, and ye saints laud his name evermore, and ye saints laud his name, his name evermore, and ye saints laud his name ever-more, Let us magnify his name in prayer, in  
and ye saints laud his name evermore,

*p*

God, and ye saints. and ye saints laud his name evermore, and ye saints laud his name, his name evermore, and ye saints laud his name evermore, Let us magnify his name in prayer, ..... in  
and ye saints, ..... laud his name evermore,

*f* *Rit.*

prayer, is the Lord, For he on-ly is the Lord, For he on-ly is the Lord, he..... is the Lord, the Lord, A - men, A - men.

For..... he on - ly is the Lord, For he on-ly is the Lord, For he on-ly is the Lord, ... is the Lord, is the Lord, the Lord, A - men, A - men.

prayer, For he on - ly is the Lord, For he on-ly is the Lord, For he on-ly is the Lord, ..... is the Lord, is the Lord, the Lord, A - men, A - men.

*Rit.*

Grazioso e piano.

Soli. Two Sopranos.

The musical score is written for Soprano, Organ, and Bass. It is in 3/4 time and B-flat major. The Soprano part begins with a rest followed by the lyrics "And will the great e - ter - nal God on". The Organ part provides harmonic support with chords and moving lines. The Bass part enters with the lyrics "earth es - tab - lish his a - bode, And will he from his ra - diant throne, A - vow our tem - ples as his own, A - vow our tem - ples as his own." The score concludes with a final chord marked *pp* (pianissimo).

And will the great e - ter - nal God on

earth es - tab - lish his a - bode, And will he from his ra - diant throne, A - vow our tem - ples

as his own, A - vow our tem - ples as his own.

*pp*



**Allegro Moderato.**

**Tutti. *f*** ***ff***

These walls, these walls we to thy hon - or raise, we to thy hon - or raise; raise,

**Tutti. *f*** ***ff***

Long may they e - cho to thy praise, Long may they e - cho to thy praise, Long may they e - cho to thy praise,

***pp* soli.**

Long may they e - cho to thy praise, Long may they e - cho, Long may they e - cho, Long may they e - cho to thy praise,

these walls, these walls,

## Solo Tenor and Bass.

Long may they e - cho to thy praise ; Here let the great Re - deem - er reign, Here let the great Re -

*Lento.*

deem-er reign with all the glo-ries of his train, Whilst how divine his word at-tends, to con-quer foes and cheer his friends, and

cheer his friends, And thou descending fill the place,  
Soli.

*Sym. p*  
Solo.

Sva. And thou descending fill the place.



*Tutti Adagio. Tempo.* *Tutti.* *Adagio.*

Fill the place with choicest tokens of thy grace, with choicest to-kens of thy grace, with choicest to - kens of thy grace, A - men, A-men.

*Tutti Adagio. Solo tempo.* *Tutti.* *Adagio.*

## ANTHEM. "Hide not thou thy Face."

RICHARD FARRANT.

SUITABLE FOR FAST DAY.

*Larghetto.*

Hide not thou thy face from us, O Lord, and cast not off thy servants in thy dis-pleas-ure, for we con-fess our sins un-to

Hide not thou thy face from us, O Lord, and cast not off thy servants in thy dis-pleas-ure, for we con-fess our sins un-to

thee, and hide not our un-right - eous - ness, for thy mercy's sake, for thy mercy's sake de - liv - er us from all our sins, de - liv - er

us from all our sins, For thy mercy's sake, for thy mer-cy's sake de - liv - er us from all our sins, de - liv - er us from all our sins.

*Larghetto.**Bass Solo.*

When the fullness of time was come, God sent forth his Son to re-deem us.

*Organ. Great Diap. Sym.**Adagio.**Largo.*

Bless-ed, bless-ed, blessed be the Lord, God of Is-ra-el; Bless-ed, bless-ed, blessed be the Lord, God of Is-ra-el.

Bless-ed, bless-ed, blessed be the Lord, God of Is-ra-el; Bless-ed, bless-ed, blessed be the Lord, God of Is-ra-el.



Andante.

For he hath vis - it - ed and re-deem-ed his peo-ple; Bless - ed, and re-deem-ed, re - deemed his people; Bless - ed

and re-deem-ed his peo-ple; For he hath vis - it - ed and re-deem-ed, re - deemed his people; Blessed

For he hath vis - it - ed and re-deem-ed his peo-ple; Bless - ed, re - deemed his people; Blessed

Blessed, For he hath vis - it - ed and re-deem-ed, re - deemed his peo-ple; Blessed

be the Lord, God of Is - ra - el, For he hath vis-it - ed and re - deem-ed his people, For he hath vis - it - ed and re - deem-ed his peo-ple.

be the Lord, God of Is - ra - el; For he hath vis-it - ed and re - deemed his peo-ple;

be the Lord, God of Is - ra - el; For he hath vis-it - ed and re - deem-ed his peo-ple.

be the Lord, God of Is-ra-el; For he hath vis - it - ed and re - deemed his people.

## ANTHEM. "O give thanks."

Arranged from H. F. WILLIAMS.

*Allegro.*

*f* O give thanks, O give thanks, *f* Give thanks, for he is good, For his mer-cy en-dur-eth for -

*f* O give thanks, *mf* O give thanks, *f* Give thanks unto the Lord, For he is good, For his mer-cy en-dur-eth for -

*Unison.*

ev-er, for - ev - er and ev - er, Come, O come let us sing un-to the Lord, Let us praise our God, and hearti-ly re-joice, The

ev-er, for - ev - er and ev - er, Come, O come let us sing un-to the Lord, Let us praise our God, and hearti-ly re-joice, The

Lord is great, and is greatly to be praised, He shall reign for - ev - er, ev - er - more; The Lord is good, let

all the earth re - joice, re - joice be - fore him with praise and thanksgiving; O sing a - loud all ye ends of the earth;



**Soli.**

The Lord is nigh, is nigh to all, is nigh to all the sons of men, nigh to all the sons of men.

**Soli.**

**Organ.**

**Quartett.**

I would not for - get, I would not for - get, would not forget his loving kindness, I will re - member, I will re -

**Quartett.**

I would not for - get, I would not for - get, would not forget his loving kindness, I will re - member,

I will re - member, I will re -

*Dim.* *Allegro Vivace. Tutti.*

member, re - member all his tender mercies, his ten - der mer - - cies; Break forth in - to joy, Break forth with joy and

I will re - member all his tender mercies, his ten - der mer - - cies; Break forth in - to joy, Break forth with joy, and

*Dim.* *f Tutti.*

I will re - member all his tender mercies, his ten - der mer - - cies; Break forth in - to joy, Break forth with joy and

member,

gladness, Sing un - to the Lord, and bless his ho - ly name, A - men, A - men.

gladness, Sing un - to the Lord, and bless his ho - ly name, A - men, A - men.

Allegro.

O, sing un - to the Lord, a new song, Sing un-to him, all..... the earth, Sing un-to him, sing un - to him, and bless his

Sing un-to him, all..... the earth, Sing un-to him, sing un - to him,

O, sing un-to the Lord, a new song, Sing un-to him, all..... the earth, Sing un-to him, sing un - to him,

Unison. Sing un-to him, all..... the earth,

name,..... Sing un - to him, sing un-to him, Show forth his sal - vation from day to day ; Sing un - to him, sing

Sing un - to him, sing un - to him, and bless his name ;.....

Sing un-to him, sing un-to him, Sing un-to him, sing un-to him, Show forth his sal - vation from day to day ; Sing un - to him, sing

Unison.



un - to him, de-clare his glo-ry a - mong the heathen, de-clare his glo-ry a - mong the heathen ; For the Lord is great, and greatly to be praised ; He

is to be feared a - bove all gods, He is to be feared a-bove all gods. Hon-or and maj-es - ty are be-fore him, Strength and beauty are in his

*p* *f*

temple, are in his temple. I will praise thee, O Lord, among the peo - ple, I will praise thee, O Lord, I will praise thee, O Lord, among the peo - ple;

And I will

*p* *f*

temple, are in his temple. I will praise thee, O Lord, among the peo - ple, I will praise thee, O Lord, I will praise thee, O Lord, among the peo - ple:

Unison. Unison.

*Adagio.*

And I will sing prais-es un-to thee, un-to thee; I will sing praises, praises, praises un-to thee, a - mong the people. A - men.

sing.....

And I will sing praises un-to thee, un-to thee; I will sing praises, praises, praises un-to thee, a - mong the people. A - men.

# HYMN ANTHEM. "Begin, my soul, the exalted lay."

S. CHAPPLE.  
Adapted by E. F. EDMANDS.

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*Maestoso.*

Be-gin, my soul, th' exalted lay, Let each enraptur'd tho't o - bey, Let each enraptur'd tho't o - bey, Let each enraptur'd tho't o - bey,

Be-gin, my soul, th' exalted lay,.... th' ex-alt-ed lay, Let each enraptur'd tho't o - bey, Let each enraptur'd tho't o - bey, Let each enraptur'd tho't o - bey,

Be-gin, my soul, th' exalted lay,

And praise th' Almighty name. Be - gin, my soul, th' ex-alt-ed lay, Be - gin, my soul, th' ex-alt-ed lay, th' ex-alt-ed lay, Let each en-rap-tur'd tho't o - bey,

And praise th' Almighty name. Be-gin, my soul, th' ex - alt-ed lay, Be - gin, my soul, th' ex-alt-ed lay, Let each en - rap-tur'd tho't o - bey,

Let each enraptur'd tho't o - bey, And praise th' Almighty name. Lo, heav'n and earth, and seas and skies, In one me-lo-dious concert rise, To swell th' in-spir - ing theme.



In strict time.

Bow down thine ear, O Lord, Bow down thine ear, O Lord, Bow down thine ear, and hear me, Bow down thine ear, O Lord, and hear me,

Bow down thine ear, O Lord, Bow down thine ear, O Lord, and hear me,

Bow down thine ear, O Lord, Bow down thine ear, O Lord, Bow down thine ear, O Lord, and hear me,

Bow down thine ear, O Lord, and hear me, Bow down thine ear, and hear me, Bow down thine ear, O Lord, and hear me,

For I am poor, I am poor and needy, Preserve my soul,..... Preserve my soul, for thou art ho-ly, thou art ho-ly, thou art ho - ly.

For I am poor, I am poor and needy, Preserve my soul, Preserve my soul, for thou art ho-ly, thou art ho-ly, thou art ho - ly.

For I am poor, I am poor and needy, Preserve my soul, Preserve my soul, for thou art ho-ly, thou art ho-ly, thou art ho - ly.

For I am poor, I am poor and needy, Preserve my soul,..... Preserve my soul,..... for thou art ho-ly, thou art ho-ly, thou art ho - ly.

O thou, my God, save thy servant, that trusteth in thee, that trusteth in thee. So will I praise thee, O Lord, .. and glo-ri-fy thy name, and glo-ri-fy thy name, O

Lord, So will I praise, So will I praise, So will I praise thee, O Lord, and glo-ri-fy thy name, So will I praise thee, O Lord, and glo-ri-fy thy name.

## HYMN ANTHEM. "Calm on the list'ning ear of night." (SUITABLE FOR CHRISTMAS.)

*Andante.*

Calm on the list'ning ear of night, Come heav'n's melodious strains, Where wild Ju-de - a stretches far Her sil-ver mantled plains, Where wild Ju-de - a

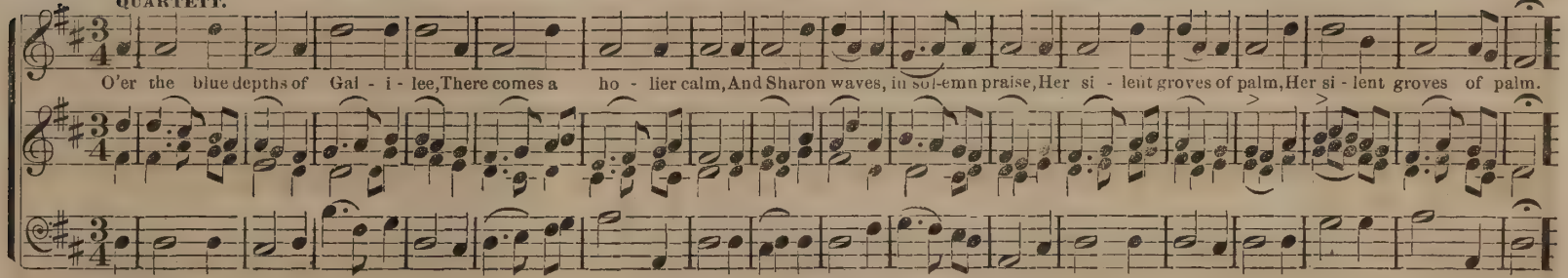
*Solo, Tenor or Soprano.  
Andante Cantabile.*

stretches far Her sil-ver man-tled plains, her man-tled plains. Ce - les - - tial choirs, from courts a - bove, Shed

sa - cred, sa - cred glo - ries there, And an - gels, with their spark-ling lyres, Make mu - sic, mu - - sic on the air.

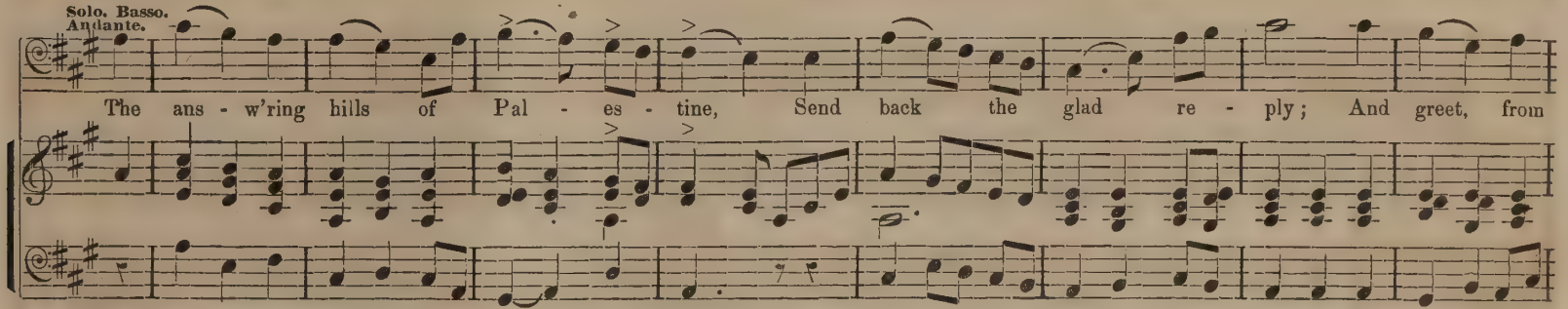


QUARTETT.

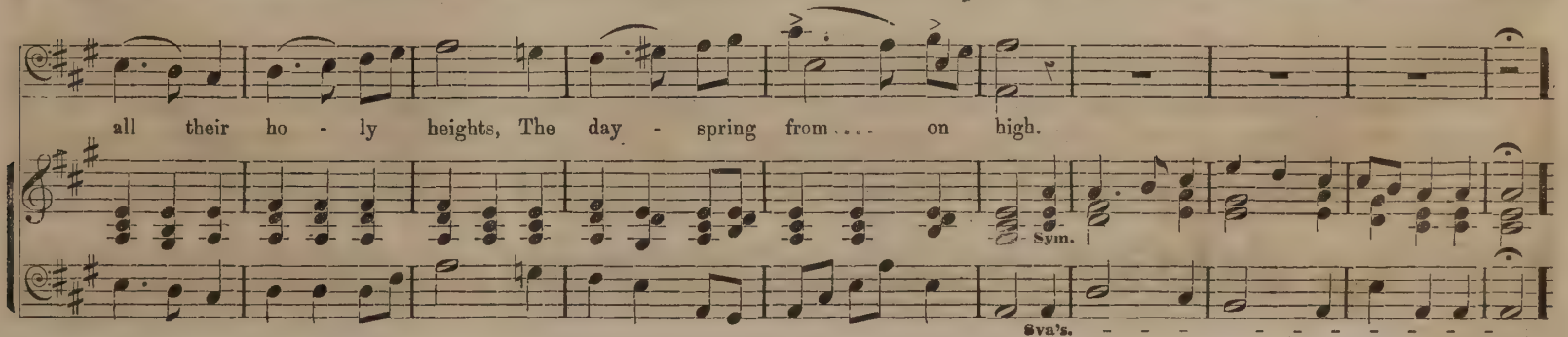


O'er the blue depths of Gal - i - lee, There comes a ho - lier calm, And Sharon waves, in sol - emn praise, Her si - lent groves of palm, Her si - lent groves of palm.

Solo. Basso.  
Andante.

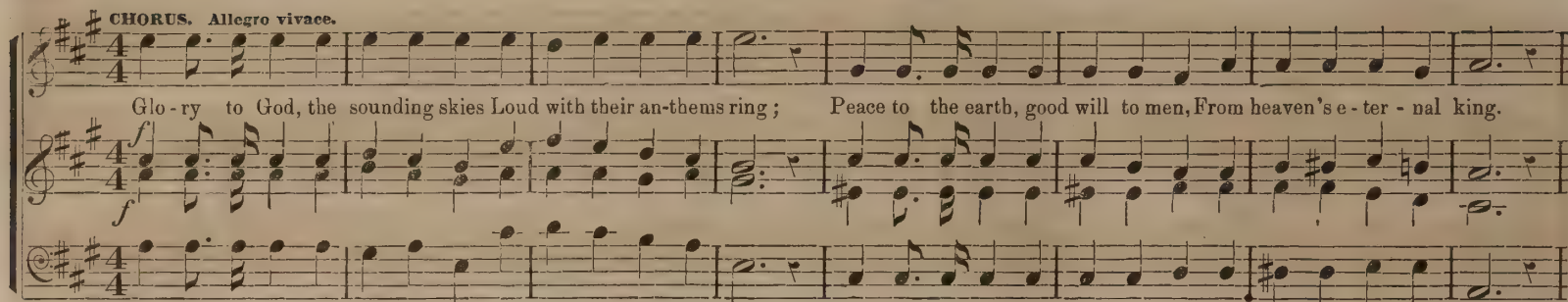


The ans - w'ring hills of Pal - es - tine, Send back the glad re - ply; And greet, from

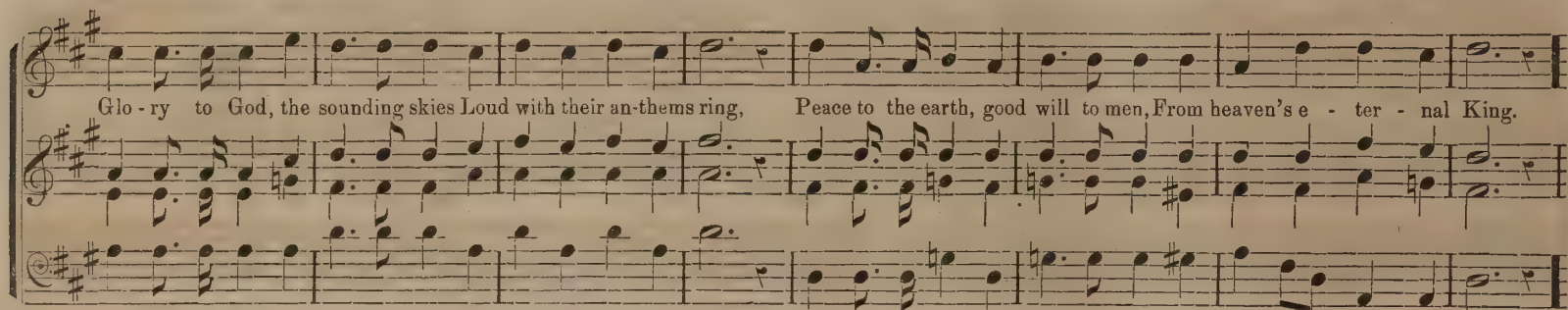


all their ho - ly heights, The day - spring from ... on high.

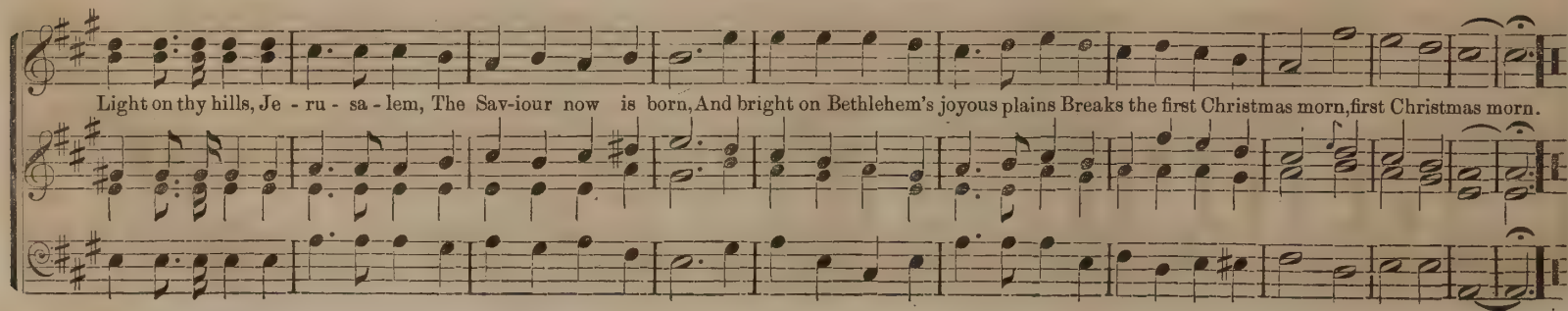
**CHORUS. Allegro vivace.**



Glo-ry to God, the sounding skies Loud with their an-thems ring; Peace to the earth, good will to men, From heaven's e - ter - nal king.



Glo-ry to God, the sounding skies Loud with their an-thems ring, Peace to the earth, good will to men, From heaven's e - ter - nal King.



Light on thy hills, Je - ru - sa - lem, The Sav-iour now is born, And bright on Bethlehem's joyous plains Breaks the first Christmas morn, first Christmas morn.

# ANTHEM. "Oh, how amiable are thy dwellings." [SUITABLE FOR DEDICATION.]

T. COMER.

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Moderato.

Oh, how a-mi-able, Oh, how a-mi-able are thy dwellings, are thy dwellings, thou Lord of Hosts, thou Lord of Hosts.

*p* Andantino.  
Solo. Soprano or Tenor.

My soul, my soul longeth, yea, even fainteth for the courts of the Lord; My heart and my flesh cry out for the liv-ing God, the liv-ing God.

Quartette. Allegretto.

Bless-ed are they who dwell in thy house, they will be always praising thee, they will be al-ways praising thee, they will be al-ways praising thee.

(45)

They will be always praising thee,



*Andantino. Duett. Two Sopranos.* *Rit.*

For one day in thy courts is bet-ter than a thou-sand else-where, is bet-ter than a thou-sand else-where.

*f Bass Solo. Andante Maestoso.*

I had rath-er be a doorkeep-er in the house of my God, than to dwell in the tents of ungod-li-ness, than to dwell in the tents of un-god-li-ness

*mf Moderato.* *f Cres.*

Oh, how a-mi-able, Oh, how a-mi-able are thy dwellings, are thy dwellings, thou Lord of Hosts, thou Lord of Hosts.

*Allegro Moderato.*

Oh, Lord, God of Hosts, Lord, God of Hosts; Bless-ed is the man, bless-ed is the man who put-teth his

trust..... in thee, who put-teth his trust in thee, who put-teth his trust in thee.  
Who put-teth his trust in thee, who putteth his trust..... in thee, who put-teth his trust in thee.

Who put-teth his trust in thee,

SOLO AND QUARTETTE. "Let the people praise thee."

M. COSTA.

*Andante.*  
*Bass Solo.*

Let the peo-ple praise thee, O Lord, Let all the peo-ple praise thee; Then shall the earth yield her in-crease,

*Sotto voce.*

*Ped.*

And God, and God, ev-en our own God, shall bless us, E-ven our own God, shall bless, shall bless us.

*Rall.*

God be mer-ci-ful un-to us, God be mer-ci-ful un-to us, bless

and bless us,

God be mer-ci-ful un-to us, God be mer-ci-ful un-to us, and bless us,

God be mer-ci-ful bless us,



us, and cause his face to shine up - on us, and cause his face to shine up - on us : God be mer-ci - ful un - to us,

And cause his face to shine up - on us, and cause his face God be mer-ci - ful un - to us,

And cause his face to shine up - on us, and cause his face to shine up - on us ; God be mer-ci - ful un - to us, un - to

and... bless us, and cause his face to shine on us, and cause his face to shine up - on us. *Rit.*

and bless, and bless us, to shine up - on us, and cause his face, his face to shine up - on us. *Rit.*

us, and cause his face to shine up - on us, and cause his face to shine up - on us.

and bless, and bless us, and cause his face to shine, his face to shine up - on us.

Allegretto.

Glo-ry to God on high, Good will to men, to Angels joy, At the Re - deem - - er's birth;

*Soli.* *Tutti.* *In.* *Soli.*

Glo-ry to God on high, .. And heavenly peace on earth, Good will to men, to Angels joy, At the Redeemer's birth; In

*Soli.* *Tutti.*

Let saints employ their tongues, With the ce - les - tial host we join, ... And loud re - peat their

worship so di - vine.

*Tutti.*

worship so di - vine. With the ce - les - tial host we join, ... And loud re - peat their

songs, With the ce - les - tial host we join, we join, And loud re-peat their songs; Glo - ry to God on high, ....  
 songs, .....  
 songs, With the ce - les - tial host we join, we join, And loud re-peat their songs; Glo - ry to God on high, .... And  
 And  
 Soli

heavenly peace on earth, Good will to men, to Angels joy, At the Re - deem - - er's birth, Good will to men, To Angels  
 At the Redeemer's birth,  
 Tutti,  
 heavenly peace on earth, Good will to men, to Angels joy, At the Redeemer's birth, Good will to men, To Angels  
 At the Re - deem - - er's birth,



joy, At the Re - deem - er's birth, Good will to men, To an - gels joy, At the Re - deem - er's birth.

joy, At the Re - deem - er's birth, Good will to men, To an - gels joy, At the Re - deem - er's birth.

## ANTHEM. "God of all power."

MEHUL.  
Adapted by L. M.  
**Soli.**

*Allegro Moderato.*

God of all power, God of all grace, 'tis on thy gracious mercy our soul depend, Have mercy up -

God of all power, God of all grace, 'tis on thy gracious mercy our souls depend, Have mer - cy, have mer - cy,

*f Tutti.*

on us, O Lord, We trust in thee, ..... All hearts rejoice to bless and

*Soli.*

Thou art kind, thou art gracious, We trust in thee,

*f Tutti.*

We trust in thee, All hearts re - joice..... to bless and

*Cors.*

All hearts rejoice,

*f p f p f*

praise thy glorious name forever and ev-er, and for - ev - er-more, for-ev - er and ev-er, and for - ev - er - more, for - ev - er - more.

*f p f p f*

praise thy glorious name forever and ev-er, and for - ev - er-more, for-ev - er and ev-er, and for - ev - er - more, for - ev - er - more,

## ANTHEM. "Sing unto God"

C. E. HORSLEY.

2nd Soprano. Allegro Moderato.

1st Soprano.

Sing un - to God, ye king - doms of the earth, O sing prais - es un - to him, Sing un - to God, ye

kingdoms of the earth, O sing prais - es un - to him; Sing un - to God, ye kingdoms of the

earth, O sing prais - - es un - to him, Sing un - to God, ye king - doms of the earth.



Sing un - to God, Sing un - to God, ye kingdoms of the earth, Sing un - to God, ye kingdoms of the earth.

Sing un - to God,

Sing un - to God, ye kingdoms of the earth, Sing un - to God, ye kingdoms of the earth,

Sing un - to God,

Sing un - to God, ye kingdoms of the earth; Sing un - to God, ye kingdoms of the earth, O sing

Sing un - to God, ye kingdoms of the earth, O sing

Sing un - to God, ye kingdoms of the earth; Sing un - to God, ye kingdoms of the earth, O sing

Sing un - to God, ye kingdoms of the earth, O sing

prais - es un - to the Lord. Sing un - to God, ye kingdoms of the earth, O sing prais - - es,

prais - es un - to the Lord, Sing un - to God, ye kingdoms of the earth, O sing prais-es, sing prais-es un - prais - - es,

Unison.

un - to the Lord, Not un - to us, Not un - to us, but to thy name, Lord, give the Glo - - - ry

to the Lord, Not un - to us, Not un - to us, but to thy name, Lord, give the Glo - - - ry.

*ff*

# ANTHEM. "Christ is risen from the dead." [SUITABLE FOR EASTER SUNDAY.]

Arranged from  
CHAPLIE.

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## TRUMPET.

Trumpet part, measures 1-8. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The music features a series of eighth and sixteenth notes, with some rests and a final half note in the eighth measure.

## BASS SOLO. Animato.

Bass Solo part, measures 1-8. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a bass clef staff. The music is marked 'Animato' and features a series of eighth and sixteenth notes, with some rests and a final half note in the eighth measure.

Christ is risen from the dead, Christ is risen from the dead, And become the first fruits of them that slept, And become the first fruits of them that slept.

Trumpet part, measures 9-16. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff, and the accompaniment is on a bass clef staff. The music features a series of eighth and sixteenth notes, with some rests and a final half note in the eighth measure.

## TRUMPET.

## TENOR or SOPRANO SOLO. Grave.

Tenor or Soprano Solo part, measures 1-8. The key signature is one sharp (F#) and the time signature is 4/4. The melody is written on a treble clef staff. The music is marked 'Grave' and features a series of eighth and sixteenth notes, with some rests and a final half note in the eighth measure.

For since by man came death, By man came al - so the res - ur - rec - tion of the dead, For as in Adam all die,

Piano accompaniment part, measures 1-8. The key signature is one sharp (F#) and the time signature is 4/4. The music is written on a grand staff (treble and bass clefs). The music features a series of eighth and sixteenth notes, with some rests and a final half note in the eighth measure. The first measure is marked with a piano 'p' dynamic.



*Allegro vivace.*

E-ven so in Christ, E-ven so in Christ, E-ven so in Christ shall all be made a-live. Glo-ry be to the Fa-ther, Glo-ry be to the Son, Glo-ry

E-ven so in Christ, E-ven so in Christ, E-ven so in Christ shall all be made a-live. Glo-ry be to the Fa-ther, Glo-ry be to the Son, Glo-ry

Unison.

be to the Ho-ly Ghost. As it was in the be-gin-ning, is now, is now, and ev-er shall

As it was in the be-gin-ning, is now, and ev-er shall

be to the Ho-ly Ghost. As it was in the be-gin-ning, is now, As it was in the be-gin-ning, is now, is now, and ev-er shall

As it was in the be-gin-ning, is now, is now, and ev-er shall

Adagio.

be, A-men, A-men, Amen, world without end, world without end, world without end, Amen, Amen, Amen, world without end, A-men.

be, A-men, Amén, world without end, world without end, world without end, world without end, Amen, Amen, A-men, world without end, A-men.

be, world without end, world without end, Amen, world without end, world without end, world without end, Amen, Amen, Amen, world without end, A-men.

Adagio.

be, A-men, A-men, Amen, world without end, world without end, world without end, Amen, A-men, Amen, world without end, A-men.

# GRAND TE DEUM LAUDAMUS. [ANTHEM.]

WM. JACKSON.

Tempo ordinario.

We praise thee, O God; we acknowledge thee to be the Lord. All the earth doth worship thee, the Fa-ther ev-er-last-ing To thee all an-gels

cry a-loud; the Heav'ns, and all the pow'rs there-in. To thee, cher-u-bim and ser-a-phim con-tin-ual-ly do cry,—

*f* *p* *f*

Ho - ly, ho - ly, ho - ly Lord God of Sa - ba - oth. Heav'n and earth are full of the ma - jes - ty of thy glo - ry. The

*f* *p* *f*

*DUO.*

*Tutti.* *DUO.*

glorious compa - ny of th' A - pos - tles praise thee, The good - ly fel - low - ship of the proph - ets praise thee. The no - - - - - ble

*Tutti.* *DUO.*

*Tutti.* *p*

ar - my of mar - tyrs praise thee. The ho - ly church, throughout all the world, doth ac - knowl - edge thee The Fa - ther of an In - fi - nite

*p*

*f* *p*

Ma - jes - ty; Thine a - dor - a - ble, true, and on - ly Son; Al - so the Ho - ly Ghost, the Com - fort - er.

*p*



*f* Andante Maestoso.

Thou art the King of Glo - ry, O..... Christ, Thou art the ev - er - last - ing Son of the Fa - - ther.

TRIO.

QUARTETT.

When thou took'st up - on thee to de - liv - er man, thou didst hum - ble thy - self to be born of a vir - gin. When thou hadst o - ver - come the

Tutti.

sharpness of death, thou didst o - pen the kingdom of heav'n to all be - liev - ers. Thou sitteth at the right hand of God, in the glo - ry of the Father.

Tutti.

TRIO.

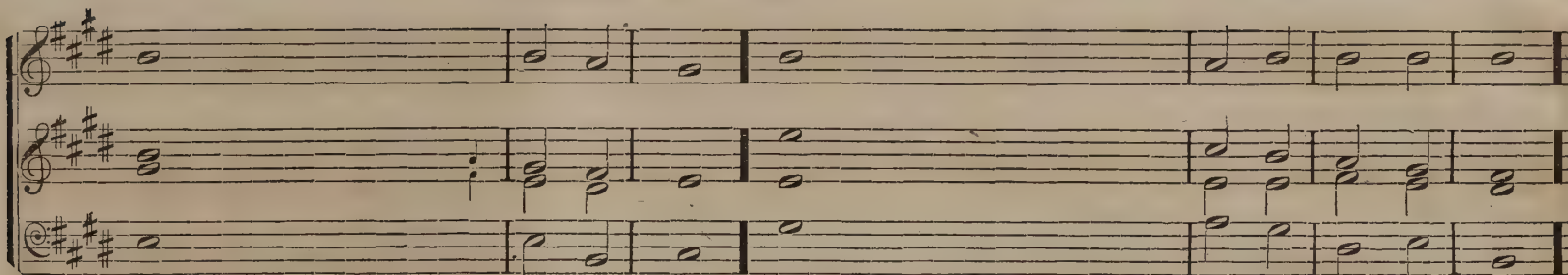
We believe that thou shalt come to be our Judge. We therefore pray thee, help thy servants, whom thou hast re - deemed with thy pre - cious blood.

*Tutti.*  
 Make them to be number'd with thy saints, in glo - ry ev - er - last - - ing. *p* O Lord, save thy peo - ple, and bless thine her-i-tage.  
*p Tutti.*

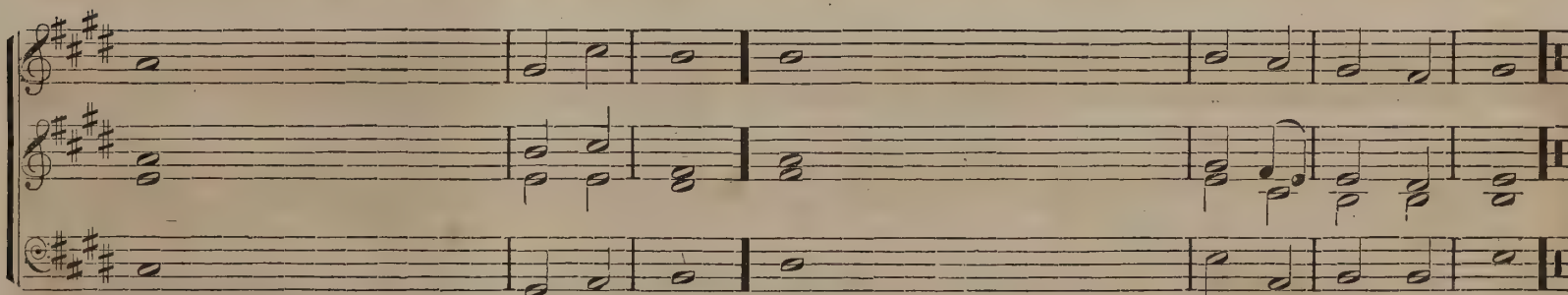
Gov-ern them, and lift them up for - ev - er. Day by day we mag - ni - fy thee; And we worship thy name ever, world without end.

*p*  
 Vouchsafe, O Lord, to keep us this day, with-out sin. O Lord, have mer - cy up - on us, have mer-cy up - on us. O Lord, let thy mer - cy  
*Largo.* *p*

be up - on us, as our trust, our trust is in thee. O Lord, in thee, in thee have I trust-ed; let me nev-er, let me nev-er be con - found - ed.

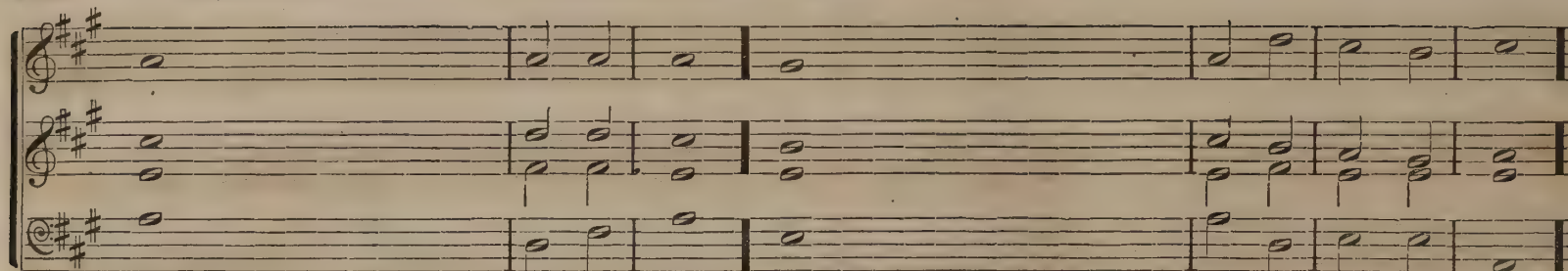


1. O come, let us sing un- - - - to the Lord, Let us heartily rejoice in the..... strength of our sal - vation.  
 3. For the Lord is a..... great... God, and a great. .... King a - bove all gods.  
 5. The sea is his,..... and he made it, and his hands pre- - - - par - ed the dry land:  
 7. For he is the..... Lord our God, and we are the people of his pasture, and the sheep of his. ... hand:  
 10. Glory be to the Father, and..... to the Son, and..... to the Ho - ly Ghost.

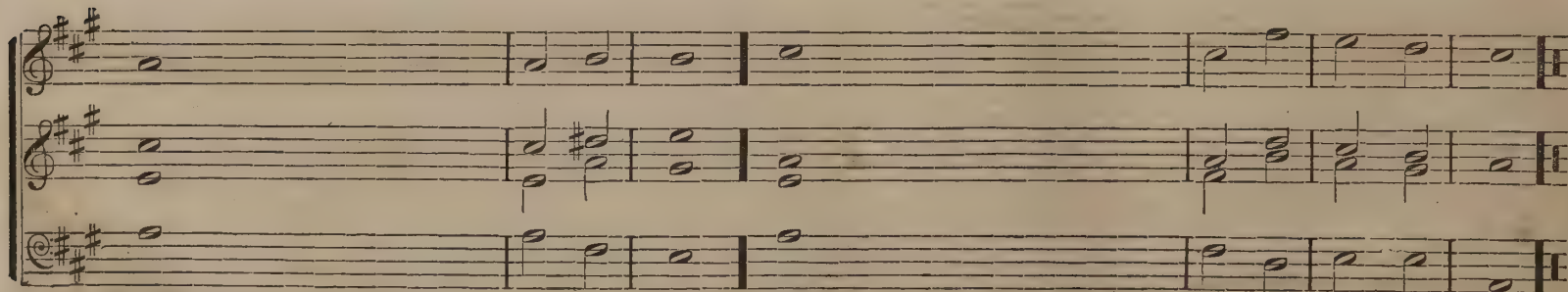


2. Let us come before his presence..... with thanks - giving, and show ourselves..... glad in him with psalms.  
 4. In his hand are all the corners..... of the earth, and the strength of the..... hills is his..... also.  
 6. O come, let us worship..... and fall down, and kneel be- - - - fore the Lord our Maker.  
 8. O worship the Lord in the..... beauty of holiness, let the whole earth..... stand in awe of Him.  
 9. For he cometh, for he cometh to..... judge the earth, and with righteousness to judge the world and the peo - ple with his truth.  
 11. As it was in the beginning, is now, and ev - er shall be, world..... with - out end. A - men.

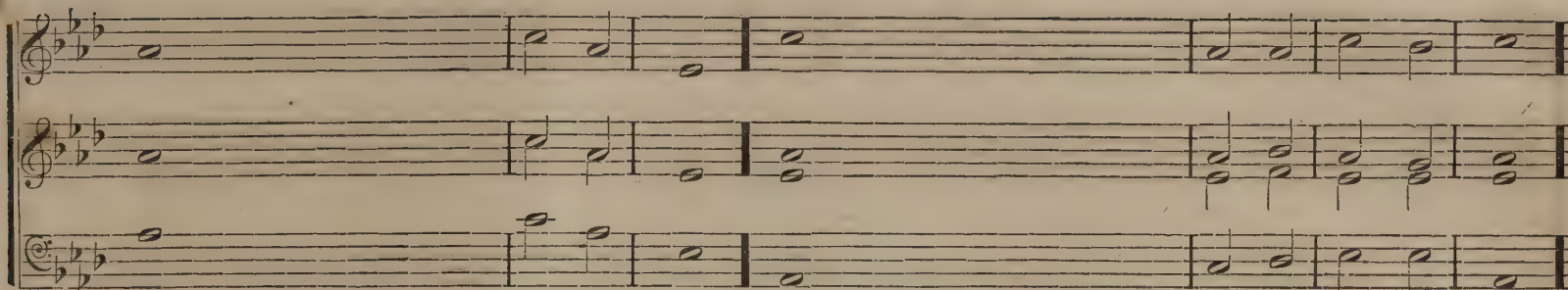




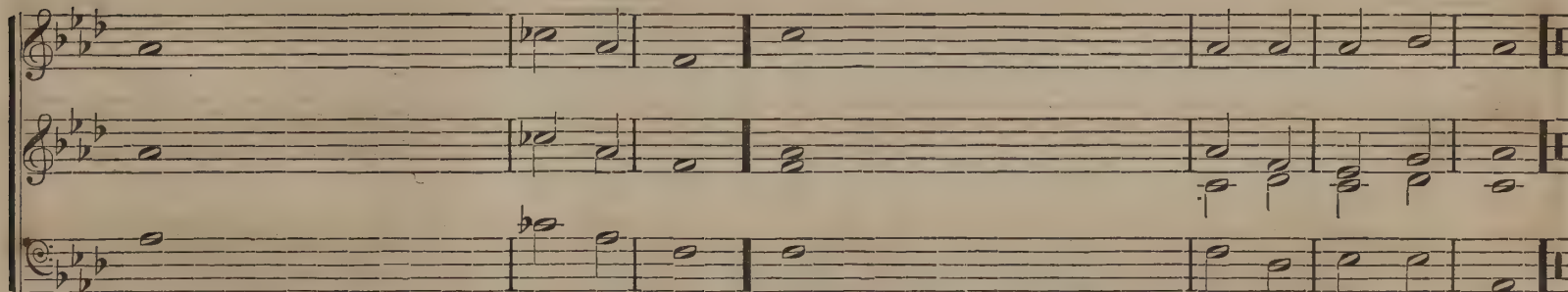
1. O sing unto the Lord, a new song, For he hath done marvellous things.  
 3. The Lord declared his salvation, his righteousness hath he openly showed in the sight of the heathen.  
 5. Show yourselves joyful unto the Lord, all ye lands, sing, rejoice, and give thanks.  
 7. With trumpets also, and shawms, O show yourselves joyful before the Lord the King.  
 9. Let the floods clap their hands, and let  
     [the hills be joyful together before the Lord: For he cometh to judge the earth.  
 11. Glory be to the Father, and to the Son, and to the Holy Ghost.



2. With his own right hand, and with his holy arm, Hath he gotten himself the victory.  
 4. He hath remembered his mercy and truth toward the house of Israel, And all the ends of the world have seen the salvation of our God.  
 6. Praise the Lord upon the harp, Sing to the harp with a psalm of thanks giving.  
 8. Let the sea make a noise, and all that there in is; The round world, and they that dwell there in.  
 10. With righteousness shall he judge the world, And the people with equity.  
 12. As it was in the beginning, is now, and ever shall be, world without end. Amen.



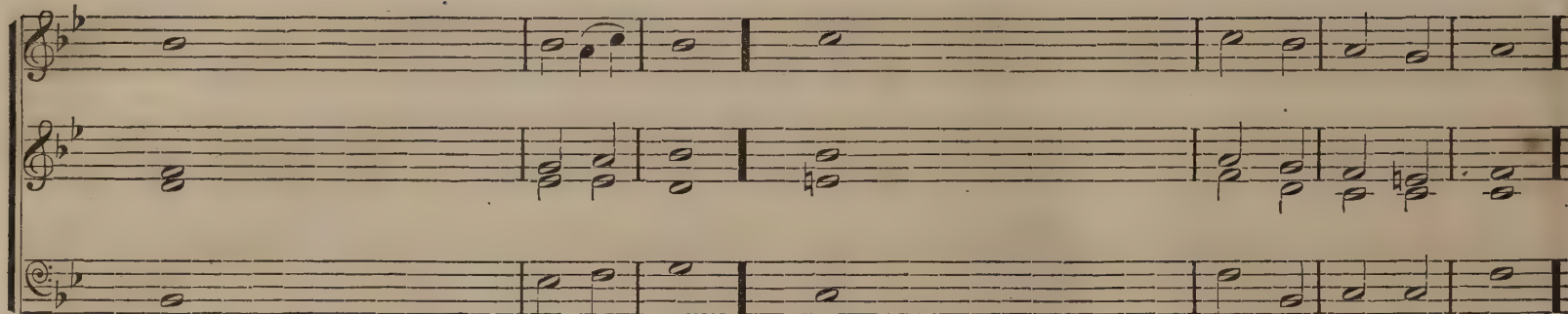
1. O be joyful in the Lord, . . . . . all ye lands; Serve the Lord with gladness, and come } pres - ence with a song,  
[before his }
2. O go your way into his gates with thanks- } courts with praise; Be thankful unto him, and . . . . . speak good of his name,  
giving, and into his }
3. Glory be to the Father, and . . . . . to the Son, and . . . . . to the Ho - ly Ghost.



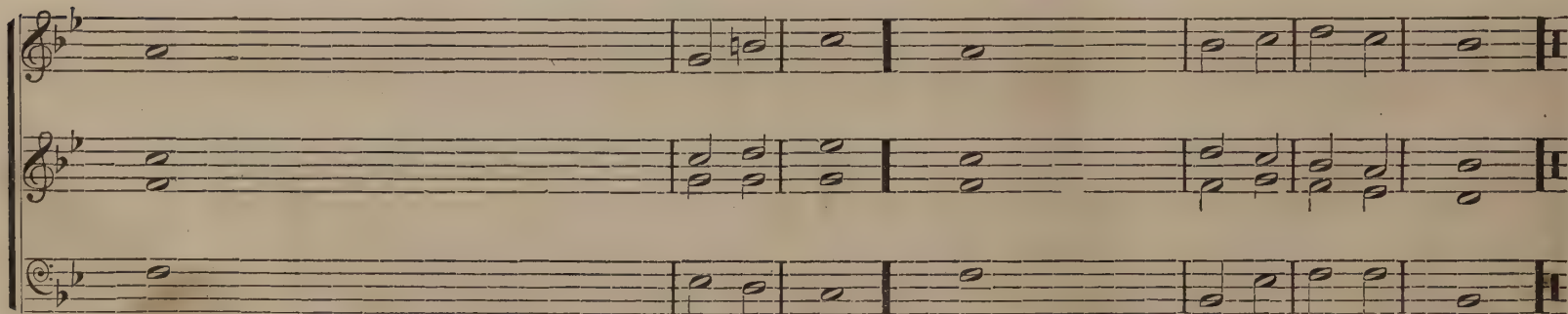
Be ye sure that the Lord . . . . . he is God, It is he that hath made us, and not we our- } sheep of his . . . . . pasture.  
selves, we are his people, and the }

For the Lord is gracious, his mercy is . . . . . ev - er - lasting, And his truth endureth from genera - - - tion to gen - er - ation.

As it was in the beginning, is now, and . . . . . ev - er shall be, World . . . . . with - out end, A - men.

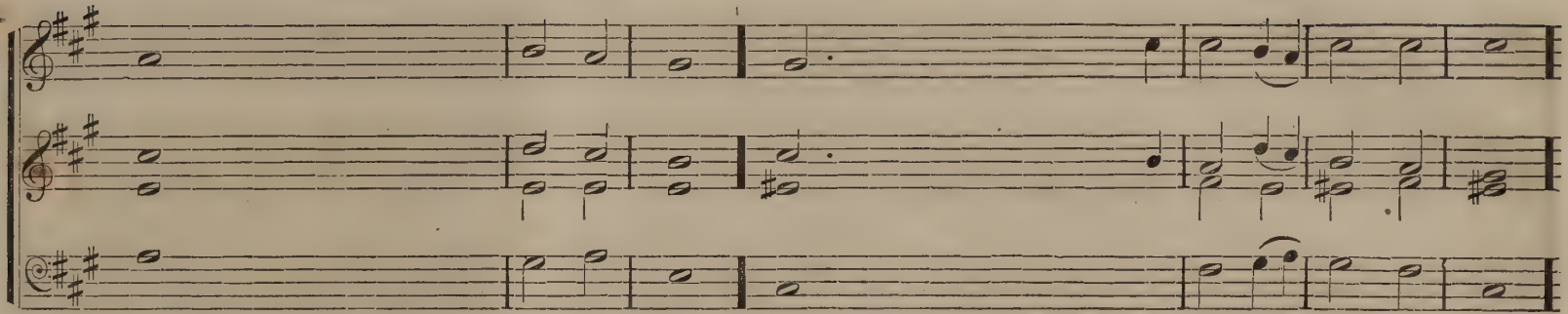


1. Praise the Lord, ..... O my soul, and all that is within me ..... praise his ho - ly name. 2  
 3. Who forgiveth ..... all thy sin, and ..... healeth all thine in - firmities. 4  
 5. O praise the Lord, ye angels of his, ye that ex - cel in strength, ye that fulfil his commandment, and hearken un - to the voice of his word. 6  
 8. Glory be to the Father, and ..... to the Son, and ..... to the Ho - ly Ghost ; 9

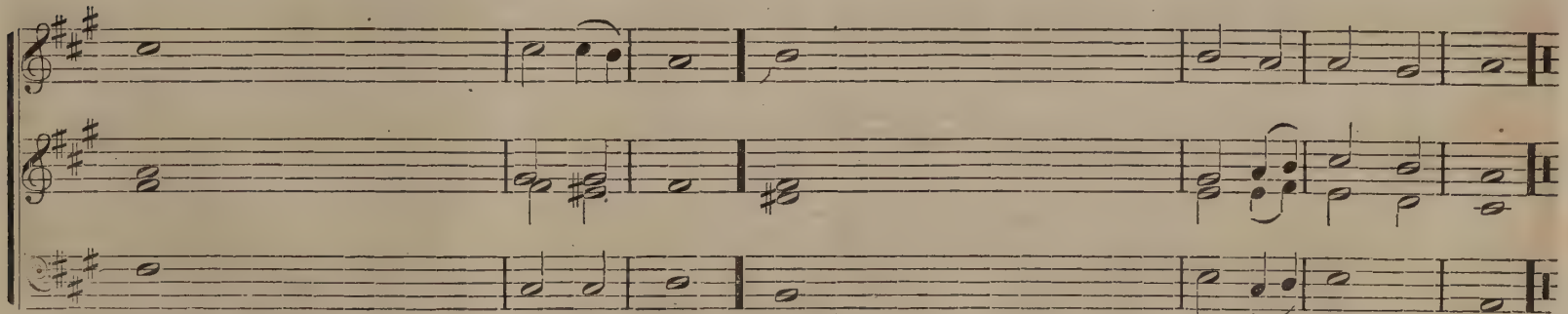


2. Praise the Lord, ..... O my soul, and for - - - - get not all his benefits. 3.  
 4. Who saveth thy life ..... from de - struction, and crowneth thee with .. mercy and lov - ing kindness. 5.  
 6. O praise the Lord, all ..... ye his hosts, ye servants of ..... his that do his pleasure. 7.  
 7. O speak good of the Lord, all ye works of his, in all places of his do - minion ; praise thou the ..... Lord, .... O my soul. 8.  
 9. As it was in the beginning, is now, and ..... e - ver shall be, world ..... with - out end. A - men.





1. It is a good thing to give thanks un - - - to the Lord, And to sing praises unto thy..... name,.... O most highest.  
 3. Upon an instrument of ten strings, and up - on the lute; Upon a loud instrument,..... and up - on the harp.  
 5. Glory be to the Father, and ..... to the Son, And..... to the Ho - ly Ghost.

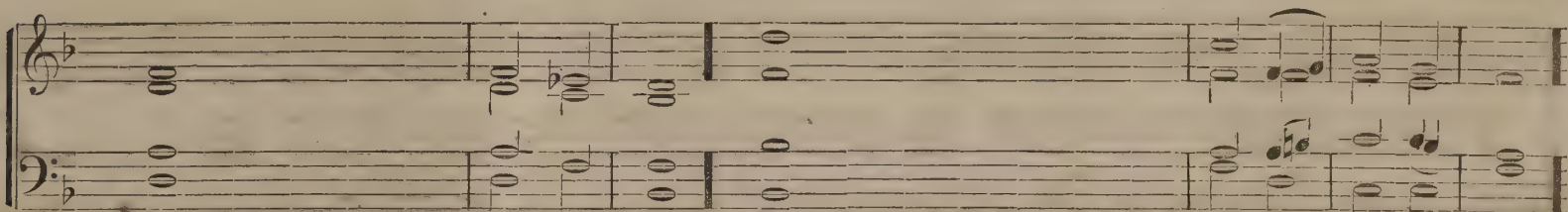


2. To tell of thy loving kindness early..... in the morning, And of thy..... truth in the night... .. season.  
 4. For thou, Lord, hast made me glad..... thro' thy works; And I will rejoice in giving praise for the ope - ra - tions of thy hands.  
 6. As it was in the beginning, is now, and.... ev - er shall be, world..... with - out end. A - men.



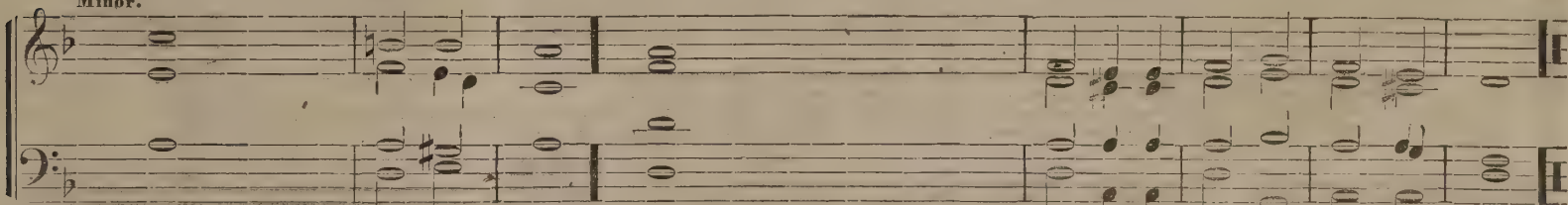


1. Oh come, let us sing un- . . . . . to the Lord ; Let us heartily rejoice in the . . . . . strength of our sal - vation.  
 3. For the Lord is a . . . . . great . . . . . God, And a great . . . . . King a - bove all gods.  
 5. The sea is his, . . . . . and he made it ; And his hands pre- . . . . . par - ed the dry land.  
 7. For he is the . . . . . Lord our God ; And we are the people of his pasture, . . . . . and the sheep of his hand.  
 10. Glory be to the Father, and . . . . . to the Son, And . . . . . to the Ho - ly Ghost.



2. Let us come before his presence . . . . . with thanks - giving, And show ourselves . . . . . glad in Him with psalms.  
 4. In his hand are all the corners . . . . . of the earth, And the strength of the . . . . . hills is his with also.  
 6. Oh come, let us worship . . . . . and fall down And kneel be- . . . . . fore the Lord our Maker.  
 8. O worship the Lord in the . . . . . beauty of holiness, Let the whole earth . . . . . stand in awe of him.  
 11. As it was in the beginning, is now, and ev - er shall be, World . . . . . with - out end, A - men.

Minor.



9. For he cometh, for he cometh to judge the earth, And with righteousness to judge the . . . . . world and the peo - ple with his truth.



## GLORIA IN EXCELSIS.

COLCORD.

1. Glory be to..... God on high; And on earth..... peace, good will towards men. 2.  
 3. O Lord God,..... Heaven - ly King; God the..... Fa - ther Al - - - - mighty. 4.  
 9. For thou..... only art holy: Thou..... on - ly art the Lord. 10.

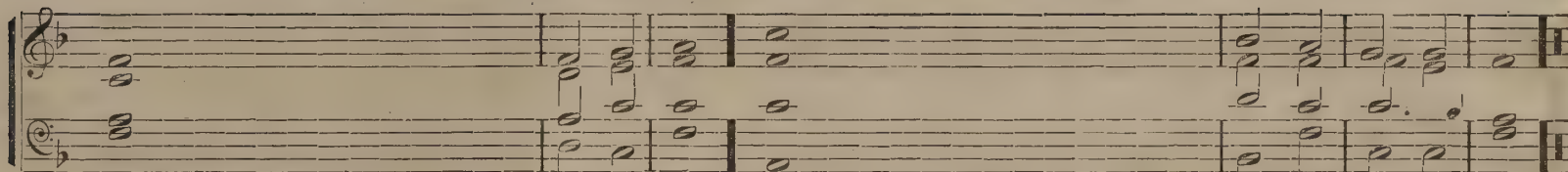
2. We praise thee, we bless thee, we..... wor - ship thee, We glorify thee, we give thanks to thee,.... for..... thy great glory. 3.  
 4. O Lord, the only begotten Son,..... Je - sus Christ; O Lord God, Lamb of God, ..... Son..... of the Father. 5.  
 10. Thou only, O Christ, with the..... Ho - ly Ghost, Art most high in the ... glory of God the Father. A - men.

5. That takest away the..... sins of the world, Have mercy up ..... on.... us. 6.  
 6. Thou that takest away the..... sins of the world, Have mercy up ..... on.... us. 7.  
 7. Thou that takest away the..... sins of the world, Receive..... our..... prayer. 8.  
 8. Thou that sittest at the right hand of..... God the Father, Have mercy up..... on.... us. 9.

# BENEDICTUS. SINGLE.

FARRANT.

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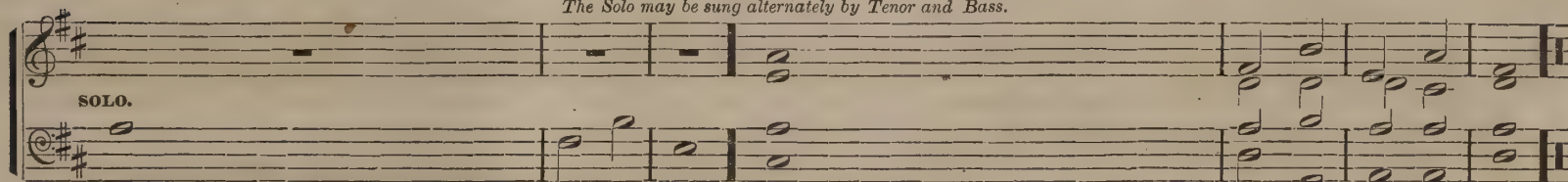


- |  |   |                                   |
|--|---|-----------------------------------|
| 1. Blessed be the Lord.....  | God of Israel; For he hath.....           | visited and re-deemed his people; |
| 2. And hath raised up a mighty sal.....  | vation for us; In the.....                | house of his ser-vant David;      |
| 3. As he spake by the mouth of his.....  | ho-ly Prophets, Which have.....           | been since the world be-gan;      |
| 4. That we should be.....  | saved from our enemies, And from the..... | hand of all that hate us.         |
| Glory be to the Father, and to the Son, and to the... Ho-ly Ghost; As it was in the beginning, is now, and ever shall be.. |   | world without end. A-men.         |

# QUI CONFIDANT.

T. BISSELL.

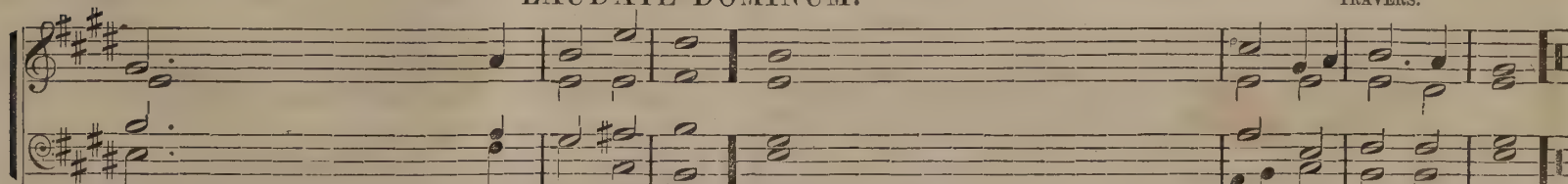
*The Solo may be sung alternately by Tenor and Bass.*



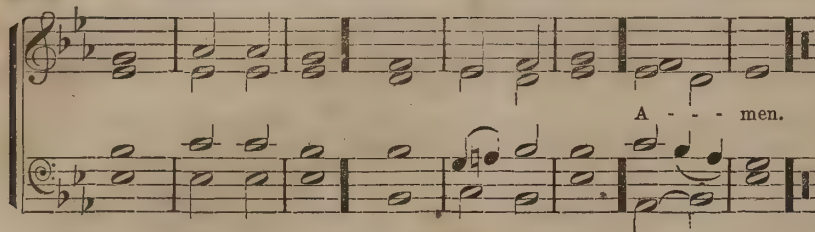
- |  |                              |
|--|------------------------------|
| 1. They that put their trust in the Lord, shall be even as the mount - - Zion, Which may not be removed, but.....                | stand-eth fast for- ever.    |
| 2. The hills stand a-bout Je-rusalem; Even so standeth the Lord round about his people, from this time forth, for- ev- er- more. |                              |
| 3. For the rod of the ungodly cometh not into the lot of the righteous; Lest the righteous put their hand un- to wickedness.     |                              |
| 4. Do..... well, O Lord, Unto those that are..... good and true of heart.  |                              |
| 5. As for such as turn back unto..... their own wickedness, The Lord shall lead them forth with the evil doers, but.             | peace shall be up-on Israel. |

# LAUDATE DOMINUM.

TRAVERS.



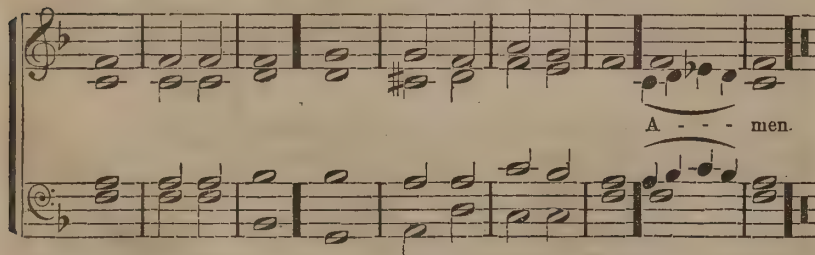
- |   |   |                             |
|---|---|-----------------------------|
| 1. O praise God.....                            | in his holiness; Praise him in the..... | firmament of his power.     |
| 2. Praise him in his.....                       | no-ble acts; Praise him according.....  | to his excellent greatness. |
| 3. Praise him in the sound.....                 | of the trumpet; Praise him up.....      | on the lute and harp.       |
| 4. Praise him in the.....                       | cymbals and dances; Praise him up.....  | on the strings and pipe.    |
| 5. Praise him upon the.....                     | well-tuned cymbals; Praise him up.....  | on the loud..... cymbals.   |
| 6. Let everything.....                          | that hath breath, Praise.....           | the..... Lord.              |
| 7. Glory be to the Father.....                  | and to the Son, And.....                | to the Ho-ly Ghost.         |
| 8. As it was in the beginning, is now, and..... | ev-er saall be, World with.....         | out end. A-men.             |



## PSALM XXIII.

- 1 { The Lord is my Shepherd;  
I | shall not | want.
- 2 { He maketh me to lie down in green pastures;  
He leadeth me beside the | still | waters.
- 3 { He restoreth my soul; he leadeth me  
In the paths of righteousness for his | name's- | sake.
- 4 { Yea, though I walk through the valley of the shadow of death,  
I will fear no evil: for thou art with me;  
Thy rod and thy staff they | comfort | me.
- 5 { Thou preparest a table, before me, in the presence of mine enemies;  
Thou anointest my head with oil; my | cup..runneth | over.
- 6 { Surely goodness and mercy shall follow me all the days of my life;  
And I will dwell in the house of the Lord for- | ev- | er. || A- | men.

## CHANT. "Blessed is he that considereth the poor."



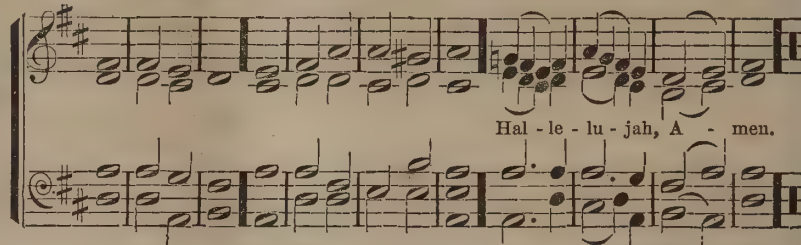
## PSALM XLI: 1.

- 1 { Blessed is he that con- | sidereth..the | poor;  
The Lord will de- | liver..him in | time of | trouble.
- 2 { The Lord will preserve him, and | keep..him a- | live,  
And he shall be | blessed..up- | on the | earth.
- 3 { The Lord will strengthen him upon the | bed of | languishing;  
Thou wilt make | all his | bed..in his | sickness.
- 4 { Blessed is he that con- | sidereth..the | poor;  
The Lord will de- | liver..him in | time of | trouble.

## THE LORD'S PRAYER.

- 1 { Our Father, who art in heaven, hallowed | be thy | name,  
Thy kingdom come; thy will be done on | earth,.. as it | is in | heaven.
- 2 { Give us this day our | daily | bread;  
And forgive us our | debts, as.. we for- | give our | debtors.
- 3 { And lead us not into temptation, but de- | liver us..from | evil;  
For thine is the kingdom, and the power, and the glory, for- | ever..and | ever..A- | men.

## CHANT. "Blessed are the poor in spirit."



## MATTHEW V. 3.

- 1 { Blessed are the poor in spirit: for theirs is the | kingdom..of | heaven.  
Blessed are they that mourn: for | they.. | shall be | comforted.
- 2 { Blessed are the meek: for they shall in- | herit..the | earth.  
Blessed are they who do hunger and thirst after righteousness: for | they.. | shall be | filled.
- 3 { Blessed are the merciful: for they shall ob- | tain.. | mercy.  
Blessed are the pure in heart: for | they shall | see.. | God.
- 4 { Blessed are the peace-makers: for they shall be called the | children..of | God.  
Blessed are they which are persecuted for righteousness sake: for | theirs is the | king-  
dom..of | heaven.
- 5 { Blessed are ye, when men shall revile you, and persecute you, and shall say all manner  
of evil against you, | falsely, for | my sake.  
Rejoice, and be exceeding glad: for great is your reward in heaven: for so persecuted  
they the | prophets,..which | were be- | fore you.

## MATTHEW XI. 28.

- 1 { Come unto me, all ye that labor and are | heavy | laden,  
And I will | give you | rest.
- 2 { Take my yoke upon you, and learn of me; for I am meek and | lowly..in | heart;  
And ye shall find | rest..unto your | souls.
- 3 { For my yoke is easy, and my | burden..is | light,  
For my yoke is easy, and my | burden..is | light.
- 4 { And the Spirit and the bride say, come. And let him that | heareth..say, | come.  
And let him that is athirst, come; and whosoever will, let him take the water of | life-  
freely.



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